

Milton's Sonnets:
An Annotated Bibliography, 1900-1992

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Milton's Sonnets:
An Annotated Bibliography, 1900-1992

Edward Jones

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Preface

Two doctoral candidates writing twelve years apart note what critics have and have not said about Milton's sonnets. For Carmela Perri, commentators have paid little attention to the sonnets because of Milton's decision to concentrate on the epic rather than the lyric poem.¹ For Patricia Steenland, critics have spent too much time focusing on the sonnets as a sequence of personal poems to the exclusion of many of their most exciting and important features, in particular, their engagement with history.² In different ways, both assessments are right. Undoubtedly, if compared to the number of books and articles published each year on *Paradise Lost*, critical commentary on the sonnets is far less, as it is for most of Milton's other works. However, as the length of this bibliography suggests, commentary, even if limited in focus, has not been lacking. Surprisingly, an observation first uttered in 1926 by Hanford still holds true: "volumes have been written in discussion of Milton's sonnets"³ (though the number of extensive studies remains remarkably small).

While never entirely losing favor with readers and critics since the Romantic period, Milton's sonnets had to wait a century and a half to find an appreciative audience.⁴ Since 1900, their standing among Milton's works and

¹ "The Poetics of Dew: A Study of Milton's Sonnets" (Ph.D. diss., City University of New York, 1977), 230.

² "Milton's Sonnets and the Lyric Response to History" (Ph.D. diss., Brown University, 1989), 19.

³ A *Milton Handbook* (New York: F. S. Crofts, 1926), 136.

⁴ William R. Parker, *Milton's Contemporary Reputation: An Essay, Together with a Tentative List of Printed Allusions to Milton, 1641–1674, and Facsimile Reproductions of Five Contemporary Pamphlets Written in Answer to Milton* (Columbus: Ohio State Univ. Press, 1940), 4.

among sonnets in general has actually increased in proportion to the critical attention accorded them, and room for growth remains. Excluding editions, only one book-length examination of the sonnets has been done, and articles have yet to appear on Sonnets 10, 17, and 21. While it is fair to say that they have not been ignored, it is also clear that only four (Sonnets 7, 18, 19, and 23) have received much in the way of critical attention.

The following bibliography compiles, describes, and reports what twentieth-century critics have said about Milton's eighteen English sonnets, six Italian poems, and his *sonetto caudato*, "On the New Forcers of Conscience." It intends, through sometimes generous annotation, to supply enough information for readers to make decisions about a critical work's content, merit, or usefulness; consequently, it summarizes rather than evaluates.

Establishing guidelines for a bibliography is never easy or, once done, totally satisfying, but I have allowed simplicity to govern my decisions whenever possible. I have two broad categories. The first, General Criticism of the Sonnets, includes two subsections, one for commentary concerning the Italian sonnets, and another for translations of the sonnets. The second category, The English Sonnets, is arranged by individual poem. The listing follows the commonly accepted chronological order (with "On the New Forcers of Conscience" coming after Sonnet 23), although this order is by no means definitively settled. All entries are listed once, and lists for all sections are arranged chronologically. Entries falling within the same year appear in alphabetical order except in three instances where I report, in order of their appearance, a series of responses over controversies involving the authorship of the anonymous biography of Milton (entries 74–76), the meaning of *talent* in Sonnet 19 (entries 431–36), and Milton's use of Cato in Sonnet 20 (entries 457–60). In each case, chronology avoids the confusion that results from reading a response to an article that has yet to appear in the list.

In the case of Sonnets 11 and 12, there are special problems. Critics have either followed the manuscript order—"I did but prompt" as Sonnet 11, "A Book was writ" as Sonnet 12—or the 1673 order, with "A Book was writ" as 11 and "Another on the Same" as 12. I have followed the 1673 edition, a seemingly easy solution except for titles in which an author refers to "I did but prompt" as Sonnet 11 and the *Tetrachordon* sonnet as number 12. My partial solution is to use brackets indicating which work is under discussion if the context requires it. Otherwise I use the titles so as to avoid the numbering problem altogether.

For items in languages other than English, I identify the original language in brackets after my annotation, and whenever possible, I include transliterated titles and English titles for Japanese scholarship in parentheses. Cross-references to other items in the bibliography (indicated by "see entry" or "see entries" and the number or numbers) also appear within parentheses. All first-line quotations from the sonnets found in the English Sonnets Section and the Sonnet Index are based upon the texts of the Columbia Edition of Milton's works.

The General Criticism category contains any discussion of more than two sonnets whether they be individual essays, chapters in books, or brief notes. Dissertations, editions, and book-length studies usually appear in this category, but I have excluded most editions of Milton's complete poetical works as well as most selected editions of the minor poems unless they contain extensive commentary on the sonnets. Because the editions of Smart and Honigmann and Narodo's *Milton's Sonnets and the Ideal Community* deal exclusively with the sonnets, I include as many reviews of them as I was able to locate.

The two subsections of the General Criticism category pose few difficulties. Since the Italian poems are most often treated as a group, entries are not separated by poem but kept in one chronologically arranged list. The same is true for the translation entries which are annotated lightly because of their self-evident content.

The English Sonnets section differs from the others in order to allow quick access to the critical work done on a specific poem. When possible, each sonnet has a separate bibliographical listing. In instances where an article discusses two sonnets, I list the annotated entry under the sonnet which comes numerically first but refer to the other in the annotation.

Also promoting ease of use and immediate access are three indexes. The first lists the names of the authors who have written about or edited Milton's sonnets; the second provides separate topic indexes for the English and Italian sonnets, identifies the most significant criticism on a given sonnet in bold-face type, and records all references to individual sonnets in the annotations; the third supplies an overall subject index, whether that subject be a theme, a contemporary of Milton, a classical, biblical, medieval, or Renaissance source, or a literary critic. I hope that what may not be found in one index may be offset through recourse to the remaining two.

As anyone familiar with Milton bibliography knows, the attempt to be comprehensive is the most one can strive for; to presume all-inclusiveness is naive. Without making any bold claims, I do believe the most noteworthy editions, translations, and critical books and articles on the sonnets since 1900 are listed here. (I do include reprints of the nineteenth-century editions of Masson, Verity, and Pattison because their editions have the most significant commentary on the sonnets which influenced critics at the beginning of this century.)

In compiling my original list, I consulted all of the standard Milton bibliographies: Stevens's *A Reference Guide to Milton from 1800 to the Present Day*; Fletcher's *Contributions to a Milton Bibliography, 1800-1930*; Huckabay's *John Milton: An Annotated Bibliography, 1929-1968*; and Hanford and McQueen's *Milton for the Goldentree Bibliography Series*. I supplemented my findings with items appearing in the annual listings in *MLA* and *ABELL*; the more recent Milton bibliographies by Klemp (*The Essential Milton: An Annotated Bibliography of Major Modern Studies*) and Patrides (*An Annotated Critical Bibliography of John Milton*); Herbert Donow's *The Sonnet in England and America*; the *Year's Work in English*;

the *Literary Criticism Register*; *Renaissance Monographs*; and the Milton holdings at the University of Illinois in Urbana-Champaign. For Milton work in other languages I found the *Index Translationum* especially helpful and Mitsuo Miyani-shi's *Milton in Japan* (1975) indispensable for the large body of Milton scholarship written in that country. I am particularly indebted to Professor Hiroko Tsuji, who sent me a large parcel of items from the Milton Center of Japan, most of which are unavailable in this country.

Milton bibliography being what it is—enormous and ever-increasing—this bibliography has the modest goals of updating the critical commentary on the sonnets since the *Variorum* and filling in the necessarily selective nature of that edition. Because of its limited scope, then, if this study borders on the comprehensive, I will be content. And if one wishing to write on Sonnet 1 uses this work to discover how much has been said about Milton's nightingale, or a teacher consults the commentary on the poet's relationship with the taskmaster in Sonnet 7 to strengthen a lecture intended for members of a Milton seminar, this study will have realized two of the concerns underlying its creation.

Acknowledgements

Family, friends, colleagues, and acquaintances have all helped me through the trying moments of this project, some with words of encouragement, others with unspoken confidence, still others with technical guidance. I wish to thank the editorial staff at MRTS for seeing this book through the press, and librarians at Ohio University, Oklahoma State University, and the University of Illinois for patiently answering many questions and filling many requests for materials in this country and abroad. To the Dean's office of the College of Arts and Sciences at Oklahoma State University, I owe thanks for subvention funds and financial support available through its Incentive Grant Program. I am also grateful for the translation work of Kelly and Kuniko Franklin, Tatsuya Fukushima, Libby Stott, Jennifer Liles, and my colleague Professor Martin Wallen. Three research assistants, Lisa Rohrbach, Neil Van Delsam, and Jill Watson double and triple checked my citations and alerted me to publications I had overlooked. A fourth, Jennifer Liles, proved invaluable at the final stages of this project, especially with regard to the arduous task of compiling three indexes.

Three Miltonists deserve special mention. As my dissertation director, editor, fellow Miltonist, and friend, Professor Roy Flannagan has graciously and patiently allowed me to find my way through the world of Milton criticism, first as a doctoral candidate and assistant editor and later as an associate editor of the *Milton Quarterly*, opportunities which have proved both invaluable and immeasurable. Like so many others, I have benefited from the wisdom, generosity, and encouragement of Professor John Shawcross, who proved uncannily helpful in matters for which I needed much help. Last but anything but least, I thank Professor Paul Klemp, the Theo to my Weird Henry, whose meticulous attention to detail, unabashed candor and dismay, and genuine good will goaded me to closure.

Because they shape, enrich, and sustain the world within which I work, I owe my greatest debt to Elizabeth Lohrman and Kalin Jones. They, along with other longtime keepers of the faith—Joseph, Lorraine, and Patricia Jones and George and Mary Lohrman—made countless sacrifices which enabled me to pursue this study to its end.

General Criticism of Milton's Sonnets

- ▲ 1. RALEIGH, WALTER. *Milton*. London: Edward Arnold, 1900, xvi–xvii, 22, 33, 249.

Some of Milton's sonnets (11, 12, and "On the New Forcers of Conscience") display his involvement with the political controversies of his day; others (19 and 20) record intense, intimate experiences of personal struggle and friendship. Sonnet 1 is his worst; Sonnet 12, a spiteful response to his critics.

- ▲ 2. SERRELL, GEORGE. "Milton as Seen in His Sonnets." *Temple Bar* 121 (1900): 27–42.

Milton's later sonnets (19–23) present a picture of a calm, purposeful, cheerful, and even loving individual. On the other hand, the divorce sonnets (11 and 12), "On the New Forcers of Conscience," and Sonnets 8, 15, and 16 reveal a high-principled but arrogant man who is unable to accept the criticism of others and resorts to insulting and imputing evil motives to those who oppose him.

- ▲ 3. PATTISON, MARK. *Milton*. English Men of Letters Series. Ed. John Morley. New York: Harper and Brothers, 1901, 12, 47–48, 85–88.

While not great poetry, Milton's sonnets provide important biographical information. Sonnet 7 reveals the ambition of the young poet; Sonnet 8 makes clear that Milton did not take part in military action against the king. Sonnet 14 is Milton's least successful poem, and Sonnet 15 barely qualifies as poetry at all.

- ▲ 4. Review of “Milton as Seen in His Sonnets,” by George Serrell. *Literature* 7 (1901): 167.

By describing Milton as a prejudiced man who made excuses for not taking part in causes in which he truly believed, Serrell creates a new picture of the poet (see entry 2).

- ▲ 5. WILLIAMSON, GEORGE C. *Milton*. London: George Bell, 1905, 82–84. Milton’s best sonnets (7, 18, 19, and 23) compare favorably with the Book of Psalms as “strikingly personal, spontaneous expressions of strong feeling, respecting actual events” (82).
- ▲ 6. DEMONTMORENCY, J. E. G. “Milton and Modern Men.” *Contemporary Review* 94 (1908): 693–704.

Milton’s poetic skills mature through the writing of his greatest sonnets in the 1640s and 1650s—those to Cromwell (16), Vane (17), and his deceased wife (23), and those concerning his blindness (19 and 22) and the Piedmont massacre (18).

- ▲ 7. PATTISON, MARK, ed. *The Sonnets of John Milton*. 1892. Reprint. London: Kegan Paul, Trench, Trubner, 1908, 227pp.

This edition, the most thorough before Smart’s, includes the texts of all of the sonnets, eighteenth- and nineteenth-century translations of the Italian poems, and explanatory notes and critical commentary for each poem (see entry 24). The general introduction reviews the history of the sonnet tradition and contends that Milton frees the sonnet from “misplaced wit in substance, and of misplaced rime in form” (45–46). Unified by the expression of a single emotion, his sonnets deemphasize ingenuity and derive their effectiveness from the “real life” subjects (blindness, death, political corruption) which they treat.

- ▲ 8. HIRATA, TOKUBOKU. “Milton in his Youth.” *Eigo Seinen (The Rising Generation)* 20 (1909): 160–61.

Milton’s early poems, such as Sonnet 7, are perfect works of art in which every word has been chosen so carefully as to allow no possibility for revision of any kind. [In Japanese]

- ▲ 9. LOCKWOOD, LAURA E. “Milton’s Corrections to the Minor Poems.” *Modern Language Notes* 25 (1910): 201–5.

Revisions in the Trinity Manuscript reveal how much Milton struggles to make language express meaning and how these struggles usually result in better poems. Of the fifteen sonnets in the manuscript, only 11, 13, and 14 are revised to any extent, and yet in all three cases Milton’s changes do not improve the poems. In 13 much of the vividness is refined away; in 14 the reworking creates a more

stately but less vigorous poem. Milton's second version of Sonnet 11 actually removes some of the strength and life found in his first draft.

- ▲ 10. MASSON, DAVID, ed. *The Minor Poems*. 1874. Vol. 1 of *The Poetical Works of John Milton*. Reprint. London: Macmillan, 1910, 625pp.

In this reprint of Masson's nineteenth-century edition of the poetry, each English sonnet appears with textual notes and commentary. The Italian poems, renumbered as Sonnets 3-7, are placed after Sonnet 7 (which is renumbered as Sonnet 2) but not translated. Overall Milton's sonnets are poems he created when other things were held up or when he was "engrossed in prose polemics" (60). The last sixteen sonnets connect the rich minor poetry of his youth with the greater poetry of his declining age after the Restoration. As a sonnet writer Milton follows Italian models, composes his Italian sonnets while traveling abroad, and does not rely upon the closing couplet except in the case of Sonnet 16.

- ▲ 11. SAINTSBURY, GEORGE. "Milton." In *The Cambridge History of English Literature*. 15 vols. Ed. A. W. Ward and A. R. Waller. New York: G. P. Putnam's Sons, 1911, 7:130-31.

Some of Milton's later sonnets are graceful and splendid, others dignified and tender. On the whole, they are great works that comment on his later major poems. Bridging Milton's first poetical period with his last, the sonnets demonstrate the adaptability of the form to occasional purposes and reveal Milton's tendency to be autobiographical in an interesting way.

- ▲ 12. TIEJE, RALPH EARLE. "Milton's Sonnets: Their Debts and Influence." Master's thesis, University of Illinois, 1912, 104pp.

Milton's rhyme schemes, organization, and subject matter show his debt to the Italians for the sonnet's form but his departure from the Italians in terms of theme. The episodic character of Milton's sonnets and the free position of the volta (the two elements later sonnet writers use) are their most striking features.

- ▲ 13. SAMPSON, ALDEN. "From *Lycidas* to *Paradise Lost*." In *Studies in Milton and an Essay on Poetry*. New York: Moffat, Yard, 1913, 3-163.

The sonnets reflect the period of Milton's career in which they were written, when his passion for poetry was sacrificed to his love of liberty. In many ways revealing the limitations of Milton's life by their unimaginative nature, the sonnets are severe, simple, and biographically significant when connected to his major poetry.

- ▲ 14. SPAETH, SIGMUND GOTTFRIED. *Milton's Knowledge of Music: Its Sources and Its Significance in His Works*. Princeton: The University Library, 1913, 106-7, 124-28.

Passages from Sonnets 1, 13, and 20 illustrate Milton's involvement with, interest in, and emphasis on music. Because its form corresponds to its content, Sonnet 13 should not be viewed as Milton's excessive praise of a friend but instead as his critical assessment of a scholarly musician.

- ▲ 15. WILLCOCK, JOHN. *Life of Sir Henry Vane the Younger: Statesman and Mystic* (1613-1662). London: Saint Catherine Press, 1913, 113, 150, 214, 225-26, 228.

Vane agrees with Milton's sentiment in "On the New Forcers of Conscience" that "New Presbyter is but Old Priest writ Large" and encourages the citizens of London to resist the King's forces around the time Milton composes Sonnet 8. The kinship between the two men appears most notably in Sonnet 17 where Milton praises Vane's position on the relationship between church and state.

- ▲ 16. HUDSON, WILLIAM HENRY. *Milton & His Poetry*. London: George C. Harrap, 1914, 36-38, 42-43, 57-58, 131-33, 136-38.

The sonnets display the influence of Puritanism on their author and clarify how inseparable the man and poet are. From the love longing of Sonnet 1 to the close of his youth announced in Sonnet 7, the sonnets record the development of a poet capable of expressing noble religious feeling (Sonnet 19), vehement indignation (Sonnet 18), and friendship (Sonnet 13).

- ▲ 17. THOMPSON, ELBERT N. S. "Milton, the 'Last of the Elizabethans.' " In *Essays on Milton*. New Haven: Yale Univ. Press, 1914, 11-36.

Unlike his Elizabethan predecessors, Milton uses the sonnet to convey his greatest thoughts and deepest feelings about himself and the significant issues of his time. Assigning more serious purposes to the sonnet, he finds the Italian form best able to express his ideas with power and dignity.

- ▲ 18. BAILEY, JOHN. "The Earlier Poems." In *Milton*. New York: Henry Holt, 1915, 89-141.

Technically remarkable for their conservatism and originality and characteristically sincere in their content, Milton's sonnets treat various subjects, each of which comes from the author's personal experience. Disclosing their author's musical and scholarly tastes, temperate pleasures, love of friendship, political idealism, and sense of moral indignation, they emancipate the sonnet from a single theme and "a tradition of overblown and insincere verbiage" (132). At least eight of them should be ranked as among the fifty best sonnets in English.

- ▲ 19. CROSLAND, T. W. H. "John Milton." In *The English Sonnet*. London: Martin Secker, 1917, 227–40.

Milton's sonnets (particularly 7–9, 14, and 18–21) deviate from the modern rules governing the form and so should not be viewed as perfect and worthy of imitation. Although Milton tolerates formal or technical deficiencies in his work, he knows what he is doing with the volta.

- ▲ 20. SHERBURN, GEORGE. "The Early Popularity of Milton's Minor Poems." *Modern Philology* 17 (1919): 259–78; 17 (1920): 515–40.

The neglect of Milton's minor poems before 1740 has been somewhat exaggerated. Parallels exist between Milton's sonnets and works by such writers as Steele, Pope, Ambrose Philips, and Dyer.

- ▲ 21. STEVENS, DAVID HARRISON. "The Order of Milton's Sonnets." *Modern Philology* 17 (1919): 25–33.

The Trinity Manuscript's internal evidence as well as Milton's directions for printing call into question Masson's order of the sonnets (see entry 10). Milton's autograph notes indicate that Sonnets 1–6 appear in the proper position in the 1645 edition. On the whole, the order is chronological, with both the manuscript and the 1645 edition gaining new authority. Discrepancies between the manuscript and the 1673 edition suggest the nonchronological appearance of the sonnets in 1673 is nonauthoritative, especially since that text was carelessly revised at some point during the printing (see entries 22, 44, 59, 72, and 74–76).

- ▲ 22. HANFORD, JAMES HOLLY. "The Arrangement and Dates of Milton's Sonnets." *Modern Philology* 18 (1921): 475–83.

The Trinity Manuscript and the printer's copy used for the 1673 edition indicate that Milton rearranged Sonnets 11, 12, and "On the New Forcers of Conscience" in preparing them for the publisher. Milton's arrangement of the sonnets is probably not strictly chronological, and the order in the 1673 edition deserves recognition (see entries 21, 44, 59, 72, and 74–76).

- ▲ 23. MASON, LAWRENCE. Review of *The Sonnets of Milton*, ed. John S. Smart. *Literary Review*, 25 June 1921, 2.

Smart offers new interpretations of the sonnets, identifies several of the historical figures and events surrounding their composition, provides helpful commentary on Milton's sonnet structure, and supplies detailed annotations (see entries 24, 26–28, 30, 32, and 34). By ignoring recent American scholarship and insisting upon a fallacious premise (that the sonnets pose only exegetical problems), he partially undermines the success of his edition.

- ▲ 24. SMART, JOHN S., ed. *The Sonnets of Milton*. Glasgow: Maclehose, Jackson, 1921, 205pp.

This first modern edition of the sonnets includes a survey of the English sonnet before Milton, an explanation of Milton's use of traditional forms of the Italian sonnets, a defense of his irregular practices with the form, and an argument for the influence of Della Casa and Tasso rather than Petrarch. Discussions of the historical circumstances surrounding composition, identifications of sources, and interpretations of cruxes accompany the texts of the sonnets. An appendix provides documents upon which new biographical material concerning several of the individuals addressed in the sonnets is based. Following the Italian Renaissance sonnet tradition, Milton writes occasional sonnets on many subjects, including in his Italian poems an account of his first romantic experience. Marked by a free use of the volta, elevated but precise diction, and an avoidance of the genre's traditional tropes and sentiments, the sonnets appear in chronological order when they are published (see entries 23, 26–28, 30, 32, and 34).

- ▲ 25. HAVENS, RAYMOND DEXTER. "Milton and the Sonnet." In *The Influence of Milton on English Poetry*. Cambridge: Harvard Univ. Press, 1922, 478–548.

Milton's sonnets revitalize a worn-out form but not right away. They do not become popular until 1740, but after this date they influence sonnets written by such diverse authors as Gray, Wordsworth, Keats, Newman, Arnold, and Swinburne. Marked by seriousness, directness, simplicity, and truth, they express intense emotions and introduce new subject matter and themes to the sonnet form.

- ▲ 26. MOORE-SMITH, G. C. Review of *The Sonnets of Milton*, ed. John S. Smart. *Modern Language Review* 17 (1922): 205.

This volume succeeds because of its editor's command of Italian language and literature and his ability to use the tools of biographical research (see entries 23–24, 27–28, 30, 32, and 34). He offers a convincing argument for an early dating of the Italian poems, and he identifies several figures appearing in the sonnets, including an ingenious disclosure about the *donna leggiadra*.

- ▲ 27. STEVENS, DAVID H. Review of *The Sonnets of Milton*, ed. John S. Smart. *Modern Philology* 20 (1922): 219–20.

The success of this edition stems from Smart's careful analysis of the sonnet tradition, his efforts to date the early poems, and his work with identifying personalities in sonnets such as 14 and 20 (see entry 24). Comments on the *donna leggiadra* and on Uberti and Della Casa as models for Milton's conception of the sonnet prove especially helpful (see entries 23, 26, 28, 30, 32, and 34).

- ▲ 28. FISCHER, WALTHER. Review of *The Sonnets of Milton*, ed. John S. Smart. *Beiblatt zur Anglia* 34 (1923): 84–86.

Smart offers interpretations of Sonnets 14, 20, and 23 based upon new biographical evidence and contends that Della Casa rather than Petrarch is the more likely source for Milton's sonnet practices (see entry 24). Milton writes his Italian sonnets before he traveled to Italy, addressing them to an Italian woman residing in England named Emilia (see entries 23, 26–27, 30, 32, and 34). [In German]

- ▲ 29. SAINTSBURY, GEORGE. "Milton." In *A History of English Prosody from the Twelfth Century to the Present Day*. 3 vols. London: Macmillan, 1923, 2:215–18.

Writing sonnets as verse paragraphs, Milton elects the Petrarchan rather than the English rhyme scheme because it proves more amenable to his subject matter. His prosodic innovations are largely rhetorical in nature.

- ▲ 30. KÜHL, ERNEST P. Review of *The Sonnets of Milton*, ed. John S. Smart. *Modern Language Notes* 39 (1924): 45–50.

This edition provides valuable information about Milton and his friends and excellent remarks on individual sonnets (see entry 24). Smart needs better documentation at times (his introductory essay on the history of the sonnet and discussion of the Italian sonnets do not demonstrate awareness of recently published scholarship), but his overall effort makes this volume indispensable for anyone studying these poems (see entries 23, 26–28, 32, and 34).

- ▲ 31. LANGDON, IDA. *Milton's Theory of Poetry and Fine Art*. New Haven: Yale Univ. Press, 1924, 207–10, 224, 229, 296, 304.

Seven sonnets (2, 4, 8, 9, 11, 13, and 20) illustrate Milton's style and diction, interest in music, and belief in poetry's ability to transcend the time in which it was written.

- ▲ 32. LILJEGREN, S. B. Review of *The Sonnets of Milton*, ed. John S. Smart. *Englische Studien* 58 (1924): 432–34.

This exemplary edition pays particular attention to Milton's place in the sonnet tradition and supplies useful and judicious notes (see entry 24). Its appendix contains important discussions of people appearing in and alluded to in the sonnets (see entries 23, 26–28, 30, and 34).

- ▲ 33. HANFORD, JAMES HOLLY. "The Youth of Milton: An Interpretation of His Early Literary Development." In *Studies in Shakespeare, Milton and Donne*. New York: Macmillan, 1925, 89–163.

The sonnets of Milton's youth illustrate his developing talent. Sonnet 1 intermingles

Italian and medieval sources, the Italian poems experiment with poetic forms and traditions, and Sonnet 7 displays the maturity which will characterize his later poetry.

▲ 34. SAMPSON, GEORGE. "Macaulay and Milton." *Edinburgh Review* 242 (1925): 165-78.

Smart's edition reminds us that Macaulay was right—that the range of subject matter and emotion in Milton's two dozen sonnets clarifies that he was neither malicious nor fanatical but instead a sensitive, tolerant, and complex individual (see entry 24). As a sonneteer, Milton is less innovative and more reactionary insofar as he looks back to the original Italian practitioners of the form, chooses his models carefully, and improves upon them (see entries 23, 26-28, 30, and 32).

▲ 35. SAURAT, DENIS. "The Man of Action and of Passion." In *Milton: Man and Thinker*. New York: Dial Press, 1925, 71-72.

Milton vents his anger in Sonnets 11 and 12 as he realizes that few care about abstract ideas or whether one holds a correct or mistaken opinion. In "On the New Forcers of Conscience," he condemns the Presbyterians, who now resemble the bishops he had previously rejected.

▲ 36. HANFORD, JAMES HOLLY. "The Minor Poems." In *A Milton Handbook*. New York: F. S. Crofts, 1926. Revised in 5th edition with Taaffe, James G., as "The Sonnets." New York: Appleton-Century-Crofts, 1970, 82, 140-43, 257, 280, 288.

Rather than change an overused poetic form, Milton's sonnets revitalize it. The Italian poems address Emilia, a woman Milton most likely met through the Diodati family, and reflect the poet's skill with the idiom and style of Italian, the language of Petrarch and poetic love. Written in direct, plain statements, the English sonnets manifest little use of romantic Petrarchan conventions. Some are marked by eloquence (15-18) and denunciation (11, 12, and "On the New Forcers of Conscience"), others by pathos, sincerity, and idealism (19, 22, and 23), and still others by friendliness and sympathy (9, 10, 13, 14, 20, and 21).

▲ 37. LARSON, MARTIN A. *The Modernity of Milton: A Theological and Philosophical Interpretation*. Chicago: Univ. of Chicago Press, 1927, 164, 175-76.

The youthful Milton's attitude toward women is naive. The Italian Sonnets and *Elegia Septima* portray women as beautiful, angelic, and exquisite. Sonnets 9 and 10 show some maturing of this attitude, most likely as a result of his marriage to Mary Powell.

- ▲ 38. LEGOUIS, ÉMILE, and LOUIS CAZAMIAN. "Milton." In *A History of English Literature*. 2 vols. Trans. Helen Douglas Irvine. New York: Macmillan, 1927, 1:372-73.

Four or five of Milton's sonnets are among the best ever written in English. Some allude to his prose tracts; others comment on intimate experiences. Sonnet 18 best exemplifies his ability to be personal and harsh. The entire poem expresses a single, uninterrupted thought of genuine indignation.

- ▲ 39. AINSWORTH, OLIVER MORLEY, ed. *Milton on Education: The Tractate "Of Education" with Supplementary Extracts from Other Writings of Milton*. New Haven: Yale Univ. Press, 1928, 80, 105-6, 137, 139-40, 276.

Sonnets 7, 12, 19-22, and the Canzone express the importance Milton attaches to study, pleasure, and recreation in the development of one's mind.

- ▲ 40. THOMAS, W. "Les Poèmes Secondaires de John Milton et leur influence au siècle suivant." *Revue de l'Enseignement des Langues Vivantes* 45 (1928): 97-106.

The sonnets connect Milton's youth with his years of political activity. As spontaneous verses they compliment and beseech friends or statesmen, criticize moral injustice, and record moments of crisis in their author's life. Although Milton tends to reveal more about his personal life in his Greek, Latin, and Italian poems, his English sonnets are biographically significant and rival Shakespeare's in terms of their influence on later writers. [In French]

- ▲ 41. HAMER, ENID. "The Sonnet." In *The Metres of English Poetry*. New York: Macmillan, 1930, 201-3.

Milton's reputation as a sonneteer stems from memorable poems of prophecy and exhortation to friends and statesmen and a few contemplative sonnets on his blindness and his wife. Both the Italian and English sonnets show their debt to Italian sources, the former expressing conventional themes, the latter adhering strictly to Petrarchan rhyme schemes. All of them disregard the division between the octave and sestet and have as their salient feature a variety of end-stopped lines. The finest move in procession-like fashion to a forceful end.

- ▲ 42. TILLYARD, E. M. W. *Milton*. London: Chatto and Windus, 1930. Revised edition. New York: Collier, 1967, 35-43, 138-47, 161-63, 171-73, 316-19.

Virtually all of the sonnets reflect the personal beliefs and moods of their author and chronicle his literary development. Of particular note are the difficult and

strange ideas in Sonnet 19 and the alert mind found in Sonnet 1. Most likely Milton writes Sonnets 1 through 6 after 1630 and Sonnet 19 in the early part of 1652 before the *Second Defence*.

- ▲ 43. ORAS, ANTS. *Milton's Editors and Commentators from Patrick Hume to Henry John Todd (1695–1801): A Study in Critical Views and Methods*. London: Oxford Univ. Press, 1931, 90, 104, 234, 282.

Among the early editors and commentators who take notice of the sonnets (Pearce, Richardson, Newton, and Warton), the last offers the most positive assessment, praising their severity, gravity, and dignity.

- ▲ 44. DARBISHIRE, HELEN, ed. *The Early Lives of Milton*. London: Constable, 1932, xviii–xix, xxvi, 341–42.

John Phillips may be the author of the “Anonymous Life of Milton” and Sonnets 21 and 22. The texts of Sonnets 15, 16, 17, and 22 as they appear in Edward Phillips’s biography contain several errors (see entries 21, 22, 59, 72, and 74–76).

- ▲ 45. HALL, WILLIAM C. *Milton and His Sonnets*. Manchester, England: Sherratt and Hughes, 1932, 20pp.

His most personal poetry, Milton’s sonnets provide significant details about his life as man and artist. Within the sonnet’s limited form, Milton hones his poetic skills. His sonnets compliment, counsel, and denounce, extend the range of the genre, and increase the possibilities for ordered expression.

- ▲ 46. RAYMOND, DORA NEILL. *Oliver's Secretary: John Milton in an Era of Revolt*. New York: Minton, Balch, 1932, 66, 96, 105, 185, 188.

Milton’s sonnets reflect his range of interests and experiences during the English Civil War. Sonnet 8 displays a skillful handling of meter and diction, Sonnets 11, 12, and “On the New Forcers of Conscience” express their author’s disillusionment, and Sonnet 18 demands God’s vengeance. In contrast, Sonnet 19 envisions a patience and fortitude able to withstand extreme hardship, and Sonnets 20 and 21 look hopefully toward the future rather than the present.

- ▲ 47. VERITY, A. WILSON, ed. *Milton's Sonnets*. 1895. Cambridge: Cambridge Univ. Press, 1933, xxxii + 78pp.

This edition includes the texts of all the sonnets, explanatory notes, and a discussion of earlier critics’ errors and conceptions of Milton as a sonnet writer. The Miltonic sonnet’s glory can be found in its simple foundation from which it proceeds to create noble sentiments.

- ▲ 48. BROWN, ELEANOR GERTRUDE. "The Sonnets." In *Milton's Blindness*. Columbia University Studies in English and Comparative Literature. New York: Columbia Univ. Press, 1934, 51-58.

Milton's treatment of blindness in Sonnets 19, 22, and 23 ranges from submission to the inevitable in 19 to the disclosure of great sacrifice in 22. Best understood in the context of the dreams of individuals afflicted with blindness, Sonnet 23 may record an experience in which Milton actually saw his wife.

- ▲ 49. BELLOC, HILAIRE. "The Sonnets." In *Milton*. Philadelphia: J. B. Lippincott, 1935, 209-33.

Only three of Milton's sonnets (8, 18, and 23) succeed. The rest disregard the octave-sestet division and thus lack a "waist" (213). With no possibility for contrast between their first eight and last six lines, most of the sonnets contain "shocks of the prosaic or the unworthy or the ill-fitting" (220).

- ▲ 50. FRENCH, J. MILTON. "Milton as a Historian." *PMLA: Publications of the Modern Language Association of America* 50 (1935): 469-79.

The writing of the sonnets over twenty years signifies an unproductive period in Milton's poetic career. Very few of them are first-rate poetry. Sonnets 9 and 10 are polite compliments, 11 and 12 little more than public notices, and 20 and 21 poetical dinner invitations. Nor do Sonnets 19, 22, and 23 show any trace of Milton the critic as we have come to know him, although the best sonnets (8, 13, and 18) remain "priceless" (476).

- ▲ 51. HANFORD, JAMES HOLLY, ed. *The Poems of John Milton*. New York: Thomas Nelson and Sons, 1936. Revised edition. New York: Ronald Press, 1953, 52-58, 93-94, 171-88.

Milton's sonnets range widely from expressions of friendship to denunciations of enemies. Despite their remarkably plain language, they often present an emotional reaction to a common or extraordinary experience, thereby providing valuable insight into the passionate and delicate nature of their author.

- ▲ 52. BREWER, WILMON. "The History of the Sonnet." In *Sonnets and Sestinas*. Boston: Cornhill, 1937, 150-52.

Milton's Italian sonnets capture the light tone of Italian Renaissance love poetry and through the Canzone vary the usual sequence of poems addressed to a lady. The English sonnets introduce different subject matter, avoid the conventional Elizabethan theme of love, and dispense with the traditional division between octave and sestet. Inspired by their author's personal experiences, these sonnets resemble poetical letters to friends which discuss public questions. Stylistically precise, clear, and direct, they are each ultimately distinct, even when they address the same topic.

- ▲ 53. FINLEY, JOHN H., JR. "Milton and Horace: A Study of Milton's Sonnets." *Harvard Studies in Classical Philology* 48 (1937): 29-73.

Horatian elements inform several of Milton's sonnets in various ways—form and tone being the most obvious, phrasing and allusion being more subtle. Horace's lighter style and manner can be seen in Milton's informal but dignified invitations to Lawrence and Skinner in Sonnets 20 and 21; his more fervent, admonitory spirit characterizes the tone of Milton's sonnets to Fairfax, Cromwell, and Vane; and his use of the inscription, a minor poetic form, may be found in Sonnet 8.

- ▲ 54. GRIERSON, SIR HERBERT J. C. *Milton and Wordsworth: Poets and Prophets: A Study of Their Reactions to Political Events*. New York: Macmillan, 1937, 92-94.

Since his sonnets do not fall into a two-part structure of statement and counterstatement, Milton neglects the sonnet's rules and writes fourteen lines which express a single thought. Strong medial pauses carry this thought from one line to the next.

- ▲ 55. PRAZ, MARIO. *Storia della letteratura inglese*. Firenze: G. C. Sansoni, 1937, 156, 159-60.

Tasso, Bembo, and Della Casa influence Milton the sonneteer whose most popular sonnets are 18, 19, and 23 and whose Italian sonnets demonstrate a thorough grasp of the Bembist manner. [In Italian]

- ▲ 56. SANDERLIN, GEORGE. "The Influence of Milton and Wordsworth on the Early Victorian Sonnet." *ELH: A Journal of English Literary History* 5 (1938): 225-51.

The Miltonic sonnet becomes popular again in the second quarter of the nineteenth century largely because of Wordsworth. Although Elizabethan and Italian models influence Victorian love sonnets, pre-Raphaelite poems, and the sonnet form, the collective force of the Miltonic-Wordsworthian sonnet—religious, descriptive, political, and personal in nature—far exceeds all others until the second half of the century.

- ▲ 57. DIEKHOFF, JOHN S., ed. *Milton on Himself: Milton's Utterances upon Himself and His Works*. New York: Oxford Univ. Press, 1939, 31, 35-38, 66-67, 94, 105-6, 114-15, 132-33, 220-21.

Several conclusions can be made about Milton's sonnets if they are considered in the context of his life and career. The Italian sonnets, written before Milton travels abroad, result from his study of Italian poets and models. The domestic happiness of Milton's second marriage helps identify Katherine Woodcock as the subject of Sonnet 23, and the hopeful ending of Sonnet 19 indicates a 1652 date

of composition (see entries 394–95, 397, 400–2, 404–7, 409, 421, 471–75, 478–79, 481–82, 484–85, 487, and 497).

- ▲ 58. MITCHELL, CHARLES B. "The English Sonnet in the Seventeenth Century, Especially after Milton." Ph.D. diss., Harvard University, 1939, 239–43.

Critics and readers have overestimated Milton's innovations as a sonnet writer and established rules governing the form's structure based upon misconceptions of his practices. In terms of structure and rhyme scheme, he is derivative and conventional; only in expanding the range of the sonnet's subject matter does he contribute significantly to the form.

- ▲ 59. KELLEY, MAURICE. *This Great Argument: A Study of Milton's "De Doctrina Christiana" as a Gloss Upon "Paradise Lost."* Princeton: Princeton Univ. Press, 1941, 22–23.

The transcripts of Sonnets 21, 22, and 23 help demonstrate that Picard's draft of *De Doctrina* was completed no later than the early years of the Restoration (see entries 21, 22, 44, 72, and 74–76).

- ▲ 60. WOODHOUSE, A. S. P. "Notes on Milton's Early Development." *University of Toronto Quarterly* 13 (1943): 66–101. Revised as "Milton's Early Development" in *The Heavenly Muse: A Preface to Milton*. University of Toronto Department of English Studies and Texts, 21. Ed. Hugh MacCallum. Toronto: Univ. of Toronto Press, 1972, 15–54.

The Petrarchan quality of the first English and six Italian sonnets and the elegiac eroticism in *Elegies* 5 and 7 suggest they were composed in the spring or summer of 1630. Although Sonnet 1 differs in content and mood from the *Elegies*, it corresponds in other ways to *The Passion*, a poem assigned to the same period. Sonnet 7, written in December 1632, marks a crucial moment in Milton's career. It announces his decision to dedicate himself to God and expresses his resolution to shape his personal experiences into an aesthetic pattern. Almost all poems after December 1632 treat religious and ethical themes and emphasize the importance and value of experience.

- ▲ 61. MCNULTY, JOHN BARD. "Milton's Influence on Wordsworth's Early Sonnets." *PMLA: Publications of the Modern Language Association of America* 62 (1947): 745–51.

Wordsworth overstates the debt he owes to Milton as a sonnet writer. He contributes as much to the sonnet tradition as Milton and actually writes sonnets before he becomes acquainted with and subsequently influenced by those of the earlier poet.

- ▲ 62. HUTCHINSON, F. E. *Milton and the English Mind*. New York: Macmillan, 1948, 53-54, 58-59, 68-69, 77, 81, 86-87, 99, 187-89.

Although Milton's partisanship tends to reduce the aesthetic quality of some of the inferior sonnets (11 and 12), others (18 and 19) stand among the best ever written. Sonnet 10 remains one of the most admired, 18 the most passionate, and even 7 and 8 succeed enough to establish Milton's reputation as a great poet before he writes his epics.

- ▲ 63. HANFORD, JAMES HOLLY. *John Milton: Englishman*. New York: Crown Publishers, 1949, 44, 51, 119-20, 127-30, 161-63.

All of the sonnets offer insight into the developing poet's various states of mind. The Italian poems suggest a response to love, Sonnet 7 discloses soul-searching and resignation, and Sonnets 11 and 12 express disgust. While Sonnet 13 compliments an artist, 14 affirms religious faith, 15 counsels a statesman, and 19 and 22 reflect true religious acceptance. Sonnets 20 and 21 express a philosophy of temperate self-indulgence, 23 the intensity of memory and the pain of regret.

- ▲ 64. MACKLEM, MICHAEL. "Love, Nature, and Grace in Milton." *Queen's Quarterly* 56 (1949-50): 534-47.

Milton develops a neo-platonic conception of love which ultimately unites the realms of nature and grace, the two levels of existence commonly accepted by both Renaissance humanists and Christian Puritans. From an initial interest in sensuous and erotic beauty expressed in *Elegy 5*, Milton turns to a more restrained idealized depiction of love in Sonnet 1 similar to that found in the poetry of Dante and Petrarch. By the time he writes the *Nativity Ode* and Sonnet 7, repression emerges as the singular quality describing the relationship between love and nature, a relationship captured best in *Comus* where the poet places a great emphasis on chastity and virginity.

- ▲ 65. BANKS, THEODORE HOWARD. *Milton's Imagery*. New York: Columbia Univ. Press, 1950, 34, 51, 74, 125, 143, 168, 221, 238, 240.

Some images in Milton's sonnets derive from pictures and travel (Sonnet 9), mythology and beastiaries (12), and writing ("On the New Forcers of Conscience"). Others include the flower image of bud and blossom (7), of virtue shining outwardly (23), and of an important military episode involving Isocrates and Chaeronea (10).

- ▲ 66. HELLINGS, PETER. "A Note on the Sonnets of Milton." *Life and Letters* 64 (1950): 165-69.

Milton's sonnets are linguistic constructions which exploit speech habits. Inversions, ellipses, involutions, and delayed verbs—those things which actually

take place in conversation and produce excitement or passion—serve as the basis for their complex versification. By writing sonnets, Milton finds his epic style and continues to express his thoughts about nature, vocation, virtue, the power of poetry, blindness, music, friendship, and the state of the nation.

- ▲ 67. BROOKS, CLEANTH, and JOHN EDWARD HARDY, eds. *Poems of Mr. John Milton: The 1645 Edition with Essays in Analysis*. New York: Harcourt, Brace, 1951, 37–45, 145–62, 288–97.

Critical readings of Sonnets 1–10 and the Canzone consider matters of style, diction, and imagery. Headnotes for Sonnets 11–23 and “On the New Forcers of Conscience” discuss their dates of composition and the historical events prompting composition. The Italian poems share with Sonnet 1 an interest in Petrarchan conventions and shed light on Milton’s vocational concerns expressed in Sonnet 7. Sonnet 8 demonstrates an attempt at wry humor, 9 weaves three Biblical allusions into a meaningful pattern, and 10 proceeds through indirection to praise a daughter by stressing the virtues of her father.

- ▲ 68. LE COMTE, EDWARD S. *Yet Once More: Verbal and Psychological Pattern in Milton*. New York: Liberal Arts Press, 1954, 7, 14–17, 64–65, 100, 119–21, 145–48, 160, 174, 180, 188–89.

Verbal parallels and echoes exist between Sonnet 1 and *Elegy 5*, Sonnet 9 and *Ad Patrem*, and Sonnet 23 and *Paradise Lost*. In Sonnet 20, passages from Milton’s Latin and English poetry support reading “spare” in line 13 to mean “forbear” (see entries 454–60).

- ▲ 69. MÖNCH, W. *Das Sonett: Gestalt und Geschichte*. Heidelberg: F. H. Kerle, 1955, 44, 49, 130, 139, 155, 164, 198, 290, 300.

Influenced by Puritanism, Milton’s sonnets contrast with the love sonnets of Shakespeare. Selecting Petrarch as his model, Milton writes epigrammatic sonnets that forego the traditional division between octave and sestet in favor of a single thought expressed over the course of the entire poem. This practice, which later sonneteers will emulate, marks Sonnet 19, his finest short lyric. [In German]

- ▲ 70. MUIR, KENNETH. “Prose and Sonnets.” In *John Milton*. London: Longmans, Green, 1955, 99–109.

Having neither the time nor the energy to write long poems during his years of government service, Milton composes epigrammatic sonnets which record strong reactions to personal and political events. Superbly organized, they accommodate thematic concerns to the sonnet form and contain little imagery. Eleven of them are masterpieces, and at least six merit inclusion in any collection of great sonnets.

- ▲ 71. FLETCHER, HARRIS FRANCIS. *The Intellectual Development of John Milton*. 2 vols. Urbana: Univ. of Illinois Press, 1956-61, 1:55, 294, 340; 2:214, 274, 413, 449, 516-22, 538, 551-52.

Milton's intellectual potential and emotional development appear clearly in his first seven sonnets. Sonnet 1, derived from but not imitative of any single Petrarchan stanza, marks the beginning of his interest in the language and literature of Italy. The six Italian poems, best understood in the context of Milton's friendship with Diodati, suggest an emotional awakening as the poet experiences unusual delicacy (Sonnet 3), bashfulness (Canzone), intimate confusion (4), and a conquered heart (5). The brief but complex declaration of love in Sonnet 6 gives way in Sonnet 7 to a realization of his special responsibility as a poet in the service of God, an awareness signified by his return to writing in English.

- ▲ 72. KELLEY, MAURICE. "Milton's Later Sonnets and the Cambridge Manuscript." *Modern Philology* 54 (1956): 20-25.

The numbers assigned to Milton's later sonnets in the Trinity Manuscript indicate their order of composition. Sonnets 18, 19, and 20 were originally printed in the 1673 edition as 15, 16, and 17 because the sonnets now assigned these numbers (those to Fairfax, Cromwell, and Vane, respectively) had to be omitted for political reasons. "Avenge, O Lord," "When I Consider," and "Lawrence of Virtuous Father" are therefore correctly numbered as 18, 19, and 20—the order in which Milton wrote them. Evidence in the Manuscript indicates that it once contained transcripts of all the later sonnets (see entries 21, 22, 44, 59, and 74-76).

- ▲ 73. SVENDSEN, KESTER. *Milton and Science*. Cambridge: Harvard Univ. Press, 1956, 6, 74, 155, 165, 205.

Through metaphor Milton often extends scientific principles and facts. Examples of this practice include the rude bird of hate in Sonnet 1, the laboring moon in Sonnet 4, the toad and the asp in Sonnet 21, and the "drop serene" in Sonnet 22.

- ▲ 74. PARKER, WILLIAM R. "The 'Anonymous Life' of Milton." *Times Literary Supplement*, 13 September 1957, 547.

The identical handwriting in three documents—the "Anonymous Life" of Milton, the transcripts of Sonnets 21 and 22 in the Trinity Manuscript, and a letter by Cyriack Skinner dated 23 March 1668/9—establishes Skinner as the author of the "Anonymous Life." Specific proof includes the writing of the name "Cyriack" in Sonnet 22, the signature to the letter, and the spelling "thir" in all three documents (see entries 21, 22, 44, 59, 72, 75, and 76).

- ▲ 75. HUNT, R. W. "The 'Anonymous Life' of Milton." *Times Literary Supplement*, 11 October 1957, 609.

Parker's claim that Cyriack Skinner wrote the "Anonymous Life" requires

stronger evidence if it is to replace Darbshire's earlier ascription to John Phillips (see entries 44 and 74). The handwriting found in Skinner's letter, the Bodleian manuscript, and Alden Wright's *Facsimile of the Manuscript of Milton's Minor Poems*, is not sufficiently distinct to declare him author of all three documents (see entries 21, 22, 59, 72, and 76).

- ▲ 76. KELLEY, MAURICE. "The 'Anonymous Life' of Milton." *Times Literary Supplement*, 27 December 1957, 787.

Since handwriting alone can seldom resolve matters of authorship, Hunt rightly questions Parker's contention that Cyriack Skinner wrote the "Anonymous Life" (see entries 74 and 75). Nevertheless, Parker's case for Skinner, supported by distinct formations of the letters *t*, *b*, *h*, and *w* in the "Life" and sonnet transcripts, seems more plausible than Darbshire's case for John Phillips, which would require a later dating for the sonnets (the early 1670s), and a change in Phillips's handwriting between 1654 and 1673 (see entries 21, 22, 44, 59, and 72).

- ▲ 77. HIRAI, MASAO. "Young Milton." In *John Milton*. Tokyo: Kenkyusha, 1958, 50–61.

Milton's inner development evolves steadily throughout his life. The first English and six Italian sonnets, written before the *Nativity Ode* and *The Passion*, concern the literary interests of his youth. [In Japanese]

- ▲ 78. DAICHES, DAVID. "Prose and the Sonnets." In *Milton*. New York: Rinehart, 1957. Revised edition. London: Hutchinson Univ. Library, 1959, 130–43.

The sonnets expose the personal, intimate side of Milton's character. Skillful, dignified poems indebted to Italian sonnet writers such as Della Casa, they proceed through juxtaposition. Cadences and pauses prevent opposed ideas from fitting neatly into quatrains and tercets, and meaning gradually emerges in the form of a statement, a poetical technique Milton develops extensively in *Paradise Lost*.

- ▲ 79. SHAWCROSS, JOHN T. "Notes on Milton's Amanuenses." *JEGP: Journal of English and Germanic Philology* 58 (1959): 29–38.

Spacing considerations for the transcriptions of Milton's later sonnets in the Trinity Manuscript call into question Kelley's claims for their arrangement and ascriptions to Milton's amanuenses (see entries 72 and 76). More likely, Hand 5 transcribed Sonnets 11–17 and "On the New Forcers of Conscience" during 1653, while Hand 6 transcribed Sonnets 18–22 between the very end of 1655 and early 1656. A thorough examination of all extant materials in scribal hands should increase the number of documents attributed to John Phillips, the amanuensis of Hands 2 and 3, for the period 1651–52 (see entry 44).

- ▲ 80. PRINCE, F. T. "Milton e Tasso." *Rivista di Letterature Moderne e Comparative* 13 (1960): 53-60.

Familiar with the sonnet practices of Della Casa and recognizing how Tasso adopts Della Casa's manner in the *Sonetti Eroici*, Milton forms his general ideas of the heroic sonnet accordingly. Both Della Casa and Tasso figure in his use of this particular sonnet form. [In Italian]

- ▲ 81. SHAWCROSS, JOHN T. "Speculations on the Dating of the Trinity MS. of Milton's Poems." *Modern Language Notes* 75 (1960): 11-17.

Milton begins transcribing poems into the Trinity Manuscript in 1637 rather than shortly after December 1632, the composition date of Sonnet 7. Except for his Latin verse, translations from the Psalms and Horace, and the three major poems, he enters all of his poetry during or after 1637, the year to which the "Letter to an Unknown Friend" may be assigned (see entries 276-77, 281, 285-86, 291-92, and 303).

- ▲ 82. LE COMTE, EDWARD S. "Sonnets." In *A Milton Dictionary*. New York: Philosophical Library, 1961, 299-312.

The only poetry Milton writes during his prose period, the sonnets follow Italian rather than English models in terms of rhyme scheme and structure. In them, meaning gradually emerges and subject matter ranges widely—from poems on friendship, to sonnets on personal hardship, to commendatory verses to statesmen. Although disagreement remains about the composition dates of several sonnets (7, 19, and 23), most likely Milton arranged them chronologically. The abundance of biblical, classical, medieval, and Renaissance sources and allusions in the sonnets attests to their complexity and accomplishment.

- ▲ 83. NELSON, JAMES G. "The Miltonic Sonnet." In *The Sublime Puritan: Milton and the Victorians*. Madison: Univ. of Wisconsin Press, 1963, 20-38.

Highly regarded in the nineteenth century, Milton's sonnets fulfill the Victorian preference for sincere expression, simple style, and intimate subject matter. By revealing Milton as a man capable of friendship and compliment as well as humility and despair, they qualify traditional views of him as a stern Puritan and woman hater.

- ▲ 84. NICOLSON, MARJORIE HOPE. "The Sonnets." In *John Milton: A Reader's Guide to His Poetry*. New York: Farrar, Straus, and Giroux, 1963, 140-74.

The English Sonnets written after 1640 can be divided into conventional sonnets (9-10, 13-14, and 20-21), personal sonnets (19, 22, and 23), and political sonnets (8, 11-12, 15-18, and "On the New Forcers of Conscience").

The best resemble “beautifully articulated paragraphs” (144) with enjambment rather than a clear division between the octave and sestet. Many contain biblical and/or classical allusions and respond to a specific occasion or event.

▲ 85. SHAWCROSS, JOHN T. “What We Can Learn from Milton’s Spelling.” *Huntington Library Quarterly* 26 (1963): 351–61.

Less particular about spelling than some biographers have thought, Milton deviates from standard practice for the purposes of simplicity, clarity, and pronunciation. In Sonnets 7, 14, 21, and 22, differences between Milton’s spellings and those of scribes and compositors provide evidence which can help decide matters of attribution, identification, and dating (see entries 21, 22, 44, 59, 72, 74–76, 79, 81, 116, and 176).

▲ 86. BUSH, DOUGLAS. “Sonnets.” In *John Milton: A Sketch of His Life and Writings*. Masters of World Literature. New York: Macmillan, 1964, 114–22.

Milton’s seventeen English sonnets written between 1642–1658 (8–23 and “On the New Forcers of Conscience”) bear little resemblance to the Elizabethan love sonnet. Differing greatly in style and theme from one another, they are occasional poems which may be loosely classified as heroic sonnets (8, 15, 16, 17, and 18), private sonnets (9, 10, 13, 14, 19, and 23), and public sonnets (11, 12, and “On the New Forcers of Conscience”).

▲ 87. FIXLER, MICHAEL. *Milton and the Kingdoms of God*. London: Faber and Faber, 1964, 46, 59, 144, 176, 190–91, 243.

In determining how best to serve God on earth, Milton, always concerned with his vocation as poet-prophet, voices dismay over his lack of accomplishment in Sonnet 7, pleads for the reestablishment of order in Sonnet 15, and plays the role of devil’s advocate in Sonnet 19. His sonnets to Cromwell and Vane (16 and 17) praise the former’s toleration and the latter’s delineation of the limits of church and state power. While the views of Vane and Milton are less alike than the sonnet suggests, Milton finds a temporary spokesman championing a cause of utmost importance to him: the separation of church and state.

▲ 88. MIYANISHI, MITSUO. “Milton no shitsumei o meguru mondai.” (“On Milton’s Blindness.”) In *Kagu no kara: Eibungaku Zakko (The Shell of a Snail: Reflections on English Literature)*. Kyoto: Apollon-sha, 1964, 53–127.

Milton records various reactions to the loss of his eyesight in Sonnets 19, 22, and 23. In Sonnet 19, most likely written between 1652 and 1653, he expresses both concern over the possible effect blindness will have upon the use of his poetic talent and confidence that bearing this hardship will ultimately allow him

to serve God best. In contrast to Sonnet 7, an earlier poem addressing Milton's lack of productivity as a poet, Sonnet 19 ends with faith and conviction that poetic accomplishment will occur when God calls for it. Similar confidence emerges in Sonnet 22, the second poem directly addressing the poet's affliction and his ability to overcome it. The sonnet reminds Cyriack Skinner of Milton's willingness to sacrifice his eyesight to write the *Second Defence*. The prose pamphlet and the sonnet attest to the poet's ability to write in spite of his handicap. In Sonnet 23, knowledge of Milton's blindness adds poignancy to the poem's central idea of a man having a vision of a recently deceased wife. Critics credit much of the success of the poem to Milton's ability to contrast actual and imagined sight (once again a testimony to the impact blindness had upon him), though they most often concentrate upon his relationships with his first and second wives, only one of which he actually saw. [In Japanese]

▲ 89. STOEHR, TAYLOR. "Syntax and Poetic Form in Milton's Sonnets." *English Studies* 45 (1964): 289-301.

Prompted by historical events, Milton's sonnets divide clearly into poems concerned with public, private, or literary matters. Their particular success results in part from the complex ways Milton manipulates form and syntax. In Sonnets 16, 18, and 23 thought and feeling extend beyond the traditional divisions of the octave and sestet. In Sonnets 7 and 19, the traditional division may be more followed, but the syntax of each poem remains ambiguous. Such practices account for the particularly compelling quality of Milton's sonnets, poems in which thought and feeling change, sound and sense match, and syntax and poetic form continuously adjust.

▲ 90. MARTZ, LOUIS L. "The Rising Poet, 1645." In *The Lyric and Dramatic Milton*. Ed. Joseph H. Summers. Selected Papers from the English Institute. New York: Columbia Univ. Press, 1965, 3-33.

The sonnets appearing in Milton's first volume of poetry reflect his development as a poet. The first English and the six Italian sonnets are conventional, the former in following the medieval, Italian, and pseudo-Chaucerian traditions of addressing the nightingale, the latter in creating a youthful atmosphere of love suggested by the opening line of Sonnet 6 and dramatized by the Canzone. The stern lines of Sonnet 7 and the subject matter of Sonnets 8, 9, and 10 signal his turning away from Petrarchan themes and techniques and turning toward religious, political, and moral issues of his day, concerns that mark his later poetry and prose.

▲ 91. COX, C. B. "Milton and His Times." Review of *Milton's Sonnets*, ed. E. A. J. Honigmann, and *The Sonnets of Milton*, ed. John S. Smart with a Preface by B. A. Wright. *Spectator*, 4 November 1966, 590.

Honigmann pays careful attention to the historical circumstances which may

have influenced Milton's writing of individual sonnets and exercises common sense when assessing a matter in which controversy and uncertainty remain (i.e., the composition date of Sonnet 19). His edition benefits from and updates Smart's (which is essentially reprinted by the Clarendon Press) but does not replace it (see entries 94 and 95).

▲ 92. CRUTTWELL, PATRICK. *The English Sonnet*. London: Longmans, Green, 1966, 6, 8, 30-33, 36-37.

Milton writes sonnets about public events, notable individuals, and special occasions. They do not concern love, form a sequence, or resemble Elizabethan sonnets. Through the use of irregular rhythms which break down the traditional divisions between octave and sestet, Milton links language and form in distinctive ways to create sonnets of epic dimensions.

▲ 93. HARRINGTON, DAVID V. "Feeling and Form in Milton's Sonnets." *Western Humanities Review* 20 (1966): 317-28.

The relationship between form and feeling in Milton's sonnets often revolves around how the former controls the latter. In several sonnets (1, 7, 14-16, 18, and 23), the use of formal elements such as prosody and imagery alternately invite or prevent an emotional reaction. Identifying this process—how the form of a poem shapes its feeling—provides a valid method of literary analysis not dependent upon imaginative reconstructions of historical and biographical information about an author's feelings at the time of composition.

▲ 94. HONIGMANN, E. A. J., ed. *Milton's Sonnets*. London: Macmillan, 1966, x + 210pp.

Introductory essays on the topicality of the sonnets, their textual problems, the literary tradition to which they belong, their order and arrangement, and the Italian "experiments" accompany texts and explanatory notes designed for both the general reader and the Milton specialist. Conceived of as an updating of Smart's edition, this volume defends his work whenever possible and assesses the significance of recent scholarship (see entry 24). Honigmann uses the Trinity Manuscript as well as the 1645 and 1673 editions to prepare copy-texts and follows the first printed version in all cases but four (Sonnets 15-17 and 22). He assigns some sonnets new dates and explains others in light of historical events and persons possibly influencing their content. Theme and allusion rather than chronology connect these occasional poems derived from the epideictic tradition (see entries 91, 98-99, and 101-3).

- ▲ 95. SMART, JOHN S., ed. *The Sonnets of Milton*. With a Preface by B. A. Wright. Oxford: Clarendon Press, 1966, ix + 176pp.

Wright restores Milton's punctuation in the English Sonnets and changes Smart's reading of "new" to "fresh" in line 7 of Sonnet 20. In all other respects, this volume reproduces Smart's 1921 edition (see entries 24, 91, and 97).

- ▲ 96. BROOKE, TUCKER. "Milton, 'The Last Elizabethan.'" In *A Literary History of England*. Ed. Albert C. Baugh. 1948. Revised edition. New York: Appleton-Century-Crofts, 1967, 679-80.

Written in the Italian style of Tasso and Della Casa, Milton's sonnets furnish an important record of his poetic feeling over almost three decades of his life. Primarily serious poems on personal hardships and political controversy, they demonstrate Milton's skillful use of meter, rhyme, and enjambment.

- ▲ 97. DAVIES, CHARLES W. Review of *The Sonnets of Milton*, ed. John S. Smart. *Seventeenth-Century News* 25 (1967): 66-67.

Reissuing Smart's 1921 edition of the sonnets with only minor alterations testifies to its continued significance for Miltonists and suggests additional changes are in order (see entries 24 and 95). By assigning someone to update the scholarship since 1921, the Clarendon Press could have clarified the nature of Smart's accomplishment and indicated the direction for future study (see entry 91).

- ▲ 98. Review of *Milton's Sonnets*, ed. E. A. J. Honigmann. *Milton Newsletter* 1 (1967): 8-9.

Through well-written introductory essays and extensive notes, Honigmann provides virtually complete background histories for each sonnet (see entry 94). His most noteworthy discoveries reveal Milton's fidelity to contemporary accounts of the Piedmont massacre in Sonnet 18 and his precise use of seventeenth-century connotations of "The Public Faith" in Sonnet 15 and "Peace and Truth" in Sonnet 16. Honigmann contends that the sonnets are arranged thematically not chronologically, that Milton's imagery and allusions are often deliberately traditional, and that this traditionalism never prevents him from achieving originality (see entries 91, 99, and 101-3).

- ▲ 99. Review of *Milton's Sonnets*, ed. E. A. J. Honigmann. *Quarterly Review* 305 (1967): 121-22.

Primarily addressed to undergraduates and Milton specialists, this book provides newly-edited texts of the sonnets, extensive remarks on their order, topicality, and Italian influences, and detailed collation and commentary (see entry 94). By emphasizing how contemporary events affect the subject matter of the sonnets, Honigmann demonstrates that they are truly occasional poems (see entries 91, 98, 101-3).

▲ 100. RUDRUM, ALAN. "The Sonnets." In *A Critical Commentary on Milton's "Comus" and Shorter Poems*. Macmillan Critical Commentaries. London: Macmillan, 1967, 79-109.

Milton's sonnets combine traditionalism and originality in treating the subjects of love (1), personal trial and poetic vocation (7, 19, 22, and 23), political and social controversy (8, 11, 12, 15-18, and "On the New Forcers of Conscience"), and friendship and exemplary behavior (9, 10, 13, 14, 20, and 21). At various times, biographical, historical, political, biblical, and literary matters bear upon a sonnet's meaning, whether it be medieval folklore concerning the cuckoo and the nightingale in Sonnet 1, or the political career of Margaret Ley's father in Sonnet 10. In these carefully-fashioned sonnets, imagery, syntax, allusions, and tone all contribute to unified statements of theme.

▲ 101. "When I Consider." Review of *Milton's Sonnets*, ed. E. A. J. Honigmann. *Times Literary Supplement*, 12 January 1967, 25.

In questioning assumptions about the chronology and allusions in Milton's sonnets, Honigmann both satisfies and disappoints the undergraduate reader and Milton specialist (see entry 94). His edition provides valuable information about the political background to the poems and their chronology, but his view of the sonnets as biographical data rather than as carefully conceived works of art limits its achievement (see entries 91, 98-99, and 102-3).

▲ 102. BARNES, W. J. "Some Recent Studies in Milton." Review of *Milton's Sonnets*, ed. E. A. J. Honigmann. *Queen's Quarterly* 75 (1968): 161-66.

While Honigmann's edition could be better organized and his arguments more convincing, his discussions of the topicality, history, text, and order of the sonnets and Canzone are lively, readable, impressive, and provocative (see entry 94). The preparation of the texts and their accompanying matter (introductions, commentaries, and notes) make this volume a valuable companion to the earlier work of Smart (see entries 24, 91, 98-99, 101, and 103).

▲ 103. BUXTON, JOHN. Review of *Milton's Sonnets*, ed. E. A. J. Honigmann. *Review of English Studies* 19 (1968): 73-74.

This edition is scrupulous, judicious, and non-dogmatic, a model of fine scholarship (see entry 94). Honigmann's knowledge of the political, polemical, and personal background of Milton's occasional poems is extensive, and he offers the newest and most persuasive information on the order of the sonnets in his introduction (see entries 91, 98-99, and 101-2).

▲ 104. LAWRY, JON S. *The Shadow of Heaven: Matter and Stance in Milton's Poetry*. Ithaca: Cornell Univ. Press, 1968, 12-13, 16-17, 119.

Milton's early sonnets (1-6), like their Italian models, never forget God's part in

human love. They emphasize restraint, devotion, and constancy, qualities which also appear in Sonnets 7 and 19 but in different ways. In these later poems, human patience plays a central part in resolving doubt and reaffirming faith. While the speaker in Sonnet 7 submits to God's will with little hesitation, the speaker of Sonnet 19 agonizes over his blindness and voices doubt over God's plan. From this early to later sonnet, Milton assigns human patience a central role in a world consisting of choice, doubt, error, struggle, and faith.

- ▲ 105. PARKER, WILLIAM RILEY. *Milton: A Biography*. 2 vols. Oxford: Clarendon Press, 1968, 1:58-59, 74, 78-81, 121, 123-24, 232-33, 287-89, 300-306, 335-36, 412-15, 431-32, 460-62, 468-76, 631-33, 656; 2:743-48, 755, 757, 784-87, 793, 819-21, 861, 874-76, 895-97, 903, 924, 928-30, 940, 1015, 1025-26, 1036, 1042-45, 1049, 1052, 1063, 1094, 1193.

As poetic responses elicited by a wide range of individuals, political events, and personal hardships, the sonnets (most likely arranged by Milton, since every one which can be dated with confidence appears in correct chronological order) chart his development as a man and poet. From the early poems depicting his first attempts at love poetry (Sonnets 1-6), his concern with vocation (7), and his ability to react playfully to a serious event (8), Milton moves on to poems of compliment and encouragement (9-10) and political and social satire (11-12, and "On the New Forcers of Conscience"). He expresses praise and gratitude to friends and fellow artists (13-14) but offers advice and support in his poetical tributes to political and military statesmen (15-17). In the later sonnets there is more of the same—poems concerned with political and religious matters (18), vocation (19 and 22), friends (20-21), and love (23)—but artistic maturity has fully developed. Sonnet 18 expresses indignation with eloquence, force, and discipline; Sonnet 19 dramatizes a religious struggle which yields to patience; Sonnet 23 reawakens a love which leads to sorrow. In writing sonnets, Milton displays an interest, acquaintance, and understanding of society and its members, all of which prove instrumental in the creation of his three major poems. A full knowledge of the sonnets awaits a thorough grasp of many issues, including biographical factors surrounding composition; individuals or events mentioned or alluded to; Milton's scribes; problems involving dates of composition, positioning, or numbering of a sonnet in the Trinity Manuscript, 1645 Volume, or 1673 edition; and a knowledge of correspondences and parallels among the sonnets and other Milton works (see entries 193, 197, and 211).

- ▲ 106. SWANSON, DONALD R. "Wordsworth's Sonnets." *CEA Critic* 30 (1968): 12-13.

Wordsworth acknowledges his allegiance and debt to Milton as a sonnet writer in poems such as "Scorn not the Sonnet" (where he employs the Miltonic style

to extol the form's virtues) and "London, 1802" (which resembles Sonnet 13 in its combination of direct address, parallel structures, familiar pronoun forms, and contracted verbs). Like Milton, Wordsworth employs the Italian sonnet form to create poems in which meaning and grammatical structures run over from octave to sestet (as in "Scorn not the Sonnet") or from quatrain to quatrain (as in "London, 1802"). While Milton's influence on Wordsworth appears most evident in the latter's political sonnets, "Peter Bell," his imitation of Sonnet 12, lacks directness and force.

▲ 107. ASAHI, SATORU. "Milton's English Sonnets." *Studies in Foreign Literatures* (Ritsumeikan University) 17 (1969): 1-16.

Writing sonnets when they are no longer popular, Milton creates occasional poems with new subject matter and rhyme schemes. They may be divided into five groups (10, 13-17), (19, 22-23), (11-12), (20-21), and (1, 7-9, 18), each identified by its use of classical and biblical sources. [In Japanese]

▲ 108. CAREY, JOHN. "The Sonnets." In *Milton*. London: Evans, 1969, 15-16, 20-21, 72-74.

Milton's sonnets do not always succeed but not because of his lack of effort. Some express conflicting, indecisive attitudes about violence (15-18); others suffer from an overreliance on platitudes (9 and 14). Their recurrent concern with time and history reflects Milton's anxiety about what he has yet to accomplish. Thus, in Sonnets 1, 7, 11, and 19-21, the passing of time becomes the means by which to leave a sonnet's immediate situation and open up perspectives on the past or the future.

▲ 109. FISKE, DIXON DAVIS. "Milton's Sonnets." Ph.D. diss., Princeton University, 1969, 420pp.

Despite their valuable work, Smart and Honigmann leave some questions about the sonnets unanswered and others incomplete (see entries 24 and 94). These poems pose textual, stylistic, interpretive, and dating problems best understood within the context of an edition which examines them as a group. Close examination of Milton's holographs, scribal copies, and printed editions indicates that he attached no particular significance to accidentals (variants in capitalization, spelling, and punctuation); that his numbering of the sonnets is a reliable guide to their dates of composition; and that their salient features are their themes, themes which can not be understood without careful attention to the logic and the cultural context of each poem (see entries 21, 22, 44, 59, 72, 74-76, 79, 81, 85, and 116). Sonnets 1, 7, 12, 19, 20, and 23 assign particular importance to scriptural allusion, mythography, historical circumstances, and literary conventions.

- ▲ 110. LEISHMAN, J. B. *Milton's Minor Poems*. Ed. Geoffrey Tillotson. London: Hutchinson, 1969, 16, 43, 79, 90-94, 160, 162-63, 210, 288, 290.

Several sonnets reveal Milton's artistic development. Sonnet 1, unconventional in form, content, and style, departs from the lyrics of Donne and Jonson. The Italian poems addressed to his first love are idealistic, Platonic, and Petrarchan. Sonnet 7 links the true wayfaring Christian to Greek and medieval concepts of loyalty and virtue, a connection similarly made in Sonnet 12 between freedom of conscience and ancient political liberty. Sonnet 13 borders on hyperbole in its praise of Lawes, but by the time he writes Sonnet 19, Milton understands his vocation and affirms his faith.

- ▲ 111. MOHL, RUTH. *John Milton and His "Commonplace Book."* New York: Frederick Ungar, 1969, 50, 66, 80, 135, 140, 144-45, 172-73, 176, 237, 250, 264-65.

Milton's *Commonplace Book* contains his thoughts on subjects he examines again in the sonnets. Sonnet 12 voices his hatred of war, 14 his admiration for almsgivers, 15 his ideas on envy, and 16 his hopes and fears concerning secular control of religious matters. While Sonnet 8 offers him the opportunity to compare his situation with that of Pindar and Euripides, 17 presents a chance to distinguish civil from spiritual power, 18 to comment on a religious group, and 19 to serve and demonstrate patience. Sonnets 21, 22, and "On the New Forcers of Conscience" take up respectively the right use of the law, the importance of conscience or consciousness, and the dangers of any control over the conscience, be it civil or ecclesiastical.

- ▲ 112. BALL, B. W. "Movement in Milton's Sonnets." *Missouri English Bulletin* 27 (1970): 19-25.

As in *Paradise Lost*, Milton creates dramatic movement in his sonnets through a careful use of run-on lines, caesuras, punctuation, assonance, alliteration, verbs of action (placed in conspicuous places), and images of motion. By integrating characterization, dialogue, and action, Milton presents miniature dramas organized as processes (Sonnets 2-6) or processions (Sonnets 1, 9, 14, and 16) in which persons or abstractions move psychologically or physically from one position to another. Such an emphasis on motion appears also in Sonnets 7 (the passing of time), 8 (three cities will be or have been marched upon), 12 (the book *Tetrachordon* walks through town), 15 (Fairfax's name travels through Europe), and 17 (War moves with all of her equipage).

- ▲ 113. BURDEN, DENNIS H., ed. *The Shorter Poems of John Milton*. New York: Barnes and Noble, 1970, vii, 47-58, 132-43.

Textual notes and commentary characterize the sonnets as poems of love and

devotion (Sonnets 1–6), moral examination (7, 9, and 19), jocularity, contempt, and vehemence (8, 11–12, 18, and “On the New Forcers of Conscience”), compliment and praise (10, 13–17), graceful charm (20–22), and loss (23). Milton’s use of the sonnet of praise can be traced to Tasso, his use of the sonnet form, to Petrarch. The only short verse he writes in the 1640s and 1650s, these intense, serious poems lack the mythological character of most of his other non-epic poetry.

- ▲ 114. RICKS, CHRISTOPHER. “Milton: Part I. Poems (1645).” In *English Poetry and Prose, 1540–1674*. Ed. Christopher Ricks. 11 vols. *Sphere History of Literature in the English Language*. London: Barrie and Jenkins, 1970, 2:279–81. Revised in *English Poetry and Prose, 1540–1674*. Ed. Christopher Ricks. 10 vols. *The New History of Literature*. New York: Peter Bedrick, 1987, 2:273–75.

Milton’s sonnets display his ability to reinvigorate a stale form. Authoritative directness and idealistic fervor capture moments in Milton’s life when an individual or event affects him. As a sonneteer, he can be intimate and impersonal, direct and oblique, simple and complex.

- ▲ 115. SHAWCROSS, JOHN T., ed. *Milton: The Critical Heritage*. New York: Barnes and Noble, 1970, 5, 10–16, 52.

During the period of 1632–1731, critics seldom mention the sonnets. Four in particular (11–12, 16, and “On the New Forcers of Conscience”) express Milton’s involvement with religious, social, and political issues and prompt his detractors to criticize him as unorthodox and unpatriotic. Of the later sonnets (11–23), some (13 and 17) are published prior to the 1673 edition of Milton’s poems, others (15–16 and 22) afterwards.

- ▲ 116. TREIP, MINDELE. *Milton’s Punctuation and Changing English Usage, 1582–1676*. London: Methuen, 1970, xiii, 1, 10–13, 18, 27, 64–68, 83, 131, 168–69, 179–80.

While he has little interest in conventional or formally correct punctuation, Milton’s pointing of Sonnets 11, 13, and 14 in the Trinity Manuscript resembles his practice in *Paradise Lost* and suggests a specific design at work (see entries 85 and 109). Features common to both the sonnets and the epic include internal punctuation and pointing which emphasizes rhetoric and defines stanza structure; the subordination of grammar and strict usage to rhythmical and structural punctuation principles; and the avoidance of unmetrical stops (except for emphasis), double metrical stops within a single line, or one stop (usually the end one).

- ▲ 117. WAGENKNECHT, EDWARD. *The Personality of Milton*. Norman: Univ. of Oklahoma Press, 1970, 6, 10, 14-15, 20, 46, 48, 75-76, 92, 102-3, 106, 116, 120, 143.

The sonnets present a personable Milton, a man capable of admiring women (Sonnets 9, 10, and 14) and socializing with men (20, 21, and 22). Dedicated to serving God through his poetry (Sonnet 7), he writes candidly, whether the subject be love (as in the Italian sonnets), or religious and political convictions (as in Sonnets 15 and 16).

- ▲ 118. WITTREICH, JOSEPH ANTHONY, JR., ed. *The Romantics on Milton: Formal Essays and Critical Asides*. Cleveland: Press of Case Western Reserve Univ., 1970, 110-11, 125, 136-40, 142-43, 145, 152, 180, 219, 250, 265-66, 346-47, 366, 389-93, 403, 405, 441-42, 457, 473, 570, 577.

The leading Romantic writers generally admire Milton's sonnets. Wordsworth holds them in the highest esteem, models his own upon Milton's, and praises him directly in "London, 1802" and "Scorn Not the Sonnet." Coleridge finds Sonnet 11 representative but 13 unmusical, and though Leigh Hunt prefers Wordsworth's sonnets to Milton's, he believes nothing surpasses the grandeur of Sonnets 18, 19, and 23. Hazlitt considers Milton's sonnets superior to Shakespeare's, De Quincey describes Sonnet 23 as beautiful, and Landor characterizes most of them as excellent and only a few unsuccessful.

- ▲ 119. POTTER, LOIS. *A Preface to Milton*. 1971. New York: Longman, 1986, 10, 18, 34, 36, 57, 59, 67-68, 79-81, 107-9, 114-15, 121-26, 157-58.

Mostly written during his politically active years (the 1640s and 1650s), Milton's sonnets show range, diversity, and originality. They depart from Elizabethan models in subject matter (only the first six concern love) and form (most employ the Italian practices of Petrarch, Tasso, and Della Casa). Some praise friends (20 and 21), others address public figures (15, 16, and 17), and still others express wit and satire (11 and 12). In tone mature, benevolent, and moralistic, they are the compositions of Milton's spare time, those moments when he interrupts his service to the Cromwell government to address matters of personal and autobiographical concern.

- ▲ 120. VOGEL, JOSEPH F. "Meter." In *Dante Gabriel Rossetti's Versecraft*. University of Florida Humanities Monograph, 34. Gainesville: Univ. of Florida Press, 1971, 9-25.

Rossetti's sonnets contain more stressed syllables, strong words, monosyllables, and irregularities than Milton's which employ verbs more frequently than adjectives and nouns in order to depict action. Both poets use the caesura to affect the metrical movement within lines and substitute trochees for iambs.

- ▲ 121. FULLER, JOHN. *The Sonnet*. Critical Idiom Series, 26. Ed. John D. Jump. London: Methuen, 1972, 7-11, 22-24, 28, 31-32, 37, 39, 47, 51-53.

The first great English poet to recognize and cultivate the Italian form of the sonnet, Milton uses enjambment to disrupt sonnet structure and musicality. Irregular divisions between octave and sestet create sonnets of single, uninterrupted thoughts arranged into verse paragraphs. While all of Milton's sonnets are occasional, his most important are autobiographical. They demonstrate the sonnet's ability to treat matters of public and private concern.

- ▲ 122. HYMAN, LAWRENCE W. "Comus and the Sonnets." In *The Quarrel Within: Art and Morality in Milton's Poetry*. Port Washington, N.Y.: Kennikat Press, 1972, 118-21.

As occasional poems, Milton's sonnets offer readers different poetic values than those usually found in lyric poetry. Conflicts between a hopeful dream and a dark reality in Sonnet 23, and the speaker's shock over the ways of God to his saints in Sonnet 18, illustrate that Milton's art "depends less on the value of his beliefs and more on the conflict that is brought about by the belief" (119). Sonnet 18 calls for assurance rather than revenge—that the inner grace of the true believer will receive an outward sign of God's favor.

- ▲ 123. SHAWCROSS, JOHN T., ed. *Milton, 1732-1801: The Critical Heritage*. London: Routledge and Kegan Paul, 1972, 12, 32, 297, 341-42.

Eighteenth-century critics, the most prominent of which is Dr. Johnson, find Milton's experiments with the sonnet form unsuccessful and consequently pay little attention to his sonnets. A notable exception is Thomas Holt White, who admires the sublimity, pathos, simplicity, and grace of all but four of the English sonnets.

- ▲ 124. WOODHOUSE, A. S. P., and DOUGLAS BUSH. "Sonnets." In *The Minor English Poems*. Vol. 2, Part 2 of *A Variorum Commentary on the Poems of John Milton*. Gen. Ed. Merritt Y. Hughes. 3 vols. in 5 to date (6 vols. projected). New York: Columbia Univ. Press, 1972, 2.2:339-501, 508-18.

Written over a span of three decades, Milton's sonnets, over half of which appear in the Trinity Manuscript in more than one version, range widely in subject matter, style, and theme. Both public and private poems, they offer insight into Milton the polemicist and social critic, the learned and sophisticated admirer of virtue and friendship, and the persevering, faithful servant of God. Critics find many stylistically innovative and successful, pay particular attention to their dates of composition and arrangement in the 1645 and 1673 editions, and stress their value as biographical documents. Although occasional poems not planned as a sequence, the sonnets resemble one another in many details, the

most prominent one being the presence of their author. As a sonneteer, Milton shares affinities with the practices of Italian poets such as Della Casa and Tasso whose sonnets repeatedly violate traditional formal divisions between octave and sestet.

- ▲ 125. BRISMAN, LESLIE. "Choiceness in the Sonnets." In *Milton's Poetry of Choice and Its Romantic Heirs*. Ithaca: Cornell Univ. Press, 1973, 34-54, 101-2, 304, 312.

Milton writes austere sonnets which present alternatives and offer the possibility of choosing among them. Most have as their theme the idea of *ascesis* (the process of purification to a more chaste form) and turn from a concern with worldly matters to a higher, spiritual vision which is then integrated into everyday existence. In Sonnet 19, for example, the speaker at first cannot decide whether to rebel or to stand and wait. The poem revises itself as he resolves his doubt and selects patience as the alternative enabling him to live properly. Sonnet 20, also reflecting a notion of conscious limitation, dramatizes a conversion from worldliness to the invited heavenly way in the octave and explains how to incorporate this spiritual vision into daily life in the sestet. Wordsworth found this idea of choosing among alternatives an impressive and influential feature of Milton's sonnets.

- ▲ 126. BROMLEY, LAURA ANN. "1. Continuity in Milton's Sonnets. 2. Attitudes Toward Love in 'Venus and Adonis.' 3. The Victorian 'Good Woman' and the Fiction of Charlotte Bronte." Ph.D. diss., Rutgers University, 1973, 1-52.

Milton creates continuity among several of his sonnets through juxtaposition. Linked by repeated words, images, and themes, four pairs of sonnets (9 and 10, 11 and 12, 18 and 19, and 22 and 23) express a public point of view in one sonnet and a private point of view in another. While the public voices of Sonnets 9, 11, 18, and 22 state strong, individual, and often unorthodox opinions and employ a flexible form, the private voices of Sonnets 10, 12, 19, and 23 communicate personal experiences and use traditional ideas and language within the confines of a rigorous form. Such relationships between pairs of sonnets, in which various themes recur without progressive exploration or elaboration, suggest that Milton did not arrange the sonnets chronologically, establish a fixed sonnet form, or develop a distinctive voice.

- ▲ 127. JOHNSON, LEE M. "Milton's Blank Verse Sonnets." *Milton Studies* 5 (1973): 129-53.

In his English and Italian sonnets, Milton learns how to play syntax off rhyme to produce irregularities which can serve both his subject matter and style. In *Paradise Lost*, *Paradise Regained*, and *Samson Agonistes*, he continues to experiment

with fourteen-line units and creates approximately three dozen versatile, complex, and unified blank-verse sonnets which enhance each poem's theme and structure (see entries 178 and 185). These sonnets resemble Milton's rhymed sonnets in their emphasis on balance, antithesis, parallelism, and repetition, and in their disregard for a strict division between octave and sestet as found in Sonnets 18, 19, and 23.

- ▲ 128. JOHNSON, LEE M. *Wordsworth and the Sonnet*. *Anglistica*, 19. Copenhagen: Rosenkilde and Bagger, 1973, 10–12, 15–16, 19–22, 25–28, 36–39, 43–45, 48, 52, 63, 67–68, 74–76, 91–92, 97–98, 100–102.

Aesthetic entities marked by independence and self-realization, Milton's sonnets display a wide range of subjects, tones, and structures. Wordsworth admires Milton's intermingling of poetic genres (some sonnets resemble verse epistles, others epigrams, and still others love lyrics or prophetic rebukes), praises his complex integration of syntax and rhyme, and attributes his great success as a sonneteer to the use of a three-fold rhetorical structure (a feature often found in Wordsworth's sonnets). This structure, based upon the *narratio*, *propositio*, and *peroratio* from judicial oratory, first supplies pertinent information about the occasion for the poem (the *narratio*), establishes a position toward the occasion (the *propositio*), and closes with supporting evidence (the *peroratio*).

- ▲ 129. MCCARTHY, WILLIAM PAUL. "Part I. *The Lives of the Poets*: Johnson's Essay on Man. Part II. Stories from *The Secret Rose* by W. B. Yeats: A Critical Variorum Text. Part III. The Continuity of Milton's Sonnets." Ph.D. diss., Rutgers University, 1974, 162–95.

Though not written as a sequence, Milton's sonnets appear to be arranged as one in the 1673 edition of his poems. Resembling the conventional pattern of a human career, they depict the speaker as a poet and a Christian who progresses from youth (Sonnets 2–6 and the Canzone), to maturity (Sonnets 8–18), to old age (20–23). The young poet learns to serve God by the time he reaches maturity and retires content. The Christian struggles to overcome sin and finds hope for redemption and salvation by the end of his life.

- ▲ 130. MUIR, KENNETH. "Personal Involvement and Appropriate Form in Milton's Poetry." *Études Anglaises* 27 (1974): 425–35.

Though no one would deny that Milton's treatment of blindness can be traced finally to his personal experience, in each of the sonnets dealing with this theme, literary propriety tempers personal feeling. Sonnet 23 concerns the speaker's relationship with the espoused saint, 19 with his relationship with God, and 22 with his own pride in defending the Commonwealth. In each case, Milton's structure and conclusion indicate his greater concern for writing a good poem than for expressing personal emotions.

- ▲ 131. NARDO, ANNA KAREN. "Milton's Sonnets and the Crisis of Community." Ph.D. diss., Emory University, 1974, 304pp.

Between 1642 and 1660 Milton writes a sequence of sonnets defining an ideal community. This society consists of man's isolated consciousness at its center surrounded by a series of concentric circles representing friends, the state, nature, God, and one's own family and home. The ideal state results from the efforts of the virtuous man at the center to reach out to those around him. As highly structured forms, the sonnets best convey Milton's belief in limited freedom and harmony. Their emotional intensity, range of subjects, and allusive resonance contribute simultaneously to the sense of them as individual poems and members of a unified sequence.

- ▲ 132. RICHMOND, HUGH M. "The Sonnets." In *The Christian Revolutionary: John Milton*. Berkeley: Univ. of California Press, 1974, 80-96.

Read as a sequence, Milton's sonnets represent cycles of experience which record his development as an artist. They divide into five groups: sentimental exercises (1-7), poems of realism and compliment (8-10), sonnets of calculated polemical violence (11-12), subdued poems of tribute, praise, and admonition (13-18), and expressions of true wisdom (19-23). Sonnet 19 marks the turning point in Milton's career as a poet and thinker. Realizing that inactivity and patience can be signs of greater insight and authority, he ultimately rejects the pursuit of perfection in Sonnets 20-23 and replaces it with a "readiness to respond positively to anything that life brings, however humble" (90). As Sonnet 23 shows, Milton's speaker identifies with Hercules, one of the most humiliated Greek figures, because he sees in humility a greater likelihood for salvation.

- ▲ 133. BHATTACHARYA, SAKUNTALA. "Milton and Love Poetry." *Bulletin of the Department of English* (University of Calcutta) 11 (1975-76): 42-50.

Milton's love poetry, the "Song on May Morning" and the first English and six Italian sonnets, reveals a spontaneous, frank, and genuine interest in women typical of a youthful poet. This attitude gives way to the restrained solemnity of Sonnet 7, after which Milton writes no other love poem in any language, a change resulting from his austere academic life and personal experiences with Mary Powell. Disillusioned by romantic love, he adopts restraint and respect whenever he writes to or about women. Sonnet 23 captures this attitude well: love, represented by the espoused saint, is a vision beyond the speaker's grasp.

- ▲ 134. KOMORI, TEIJI. "Symbolic Meaning in Milton's Sonnets." *Journal of Obirin University and Junior College* 15 (1975): 175-81.

Milton uses several kinds of animals as symbols in the sonnets. The nightingale and the cuckoo appear in Sonnet 1 as contrasting birds of love and hate. Owls, apes, asses, and dogs make the "barbarous noise" of the Presbyterians in Sonnet

12; the asp and toad of Sonnet 11 oppose Milton's views on divorce; and the "hireling wolves" in Sonnet 16 represent corrupt ministers. Associations of this nature make symbolic meaning a distinctive feature of Milton's sonnets.

- ▲ 135. FISH, STANLEY E. "Interpreting the *Variorum*." *Critical Inquiry* 2 (1976): 465-85.

The efforts of formalist-positivist critics to solve particular cruxes in Milton's works fail because they assume an answer is possible. Such problems, whether they be the final lines of Sonnets 18 and 19, or the meaning of "spare" in Sonnet 20, "are not *meant* to be solved, but to be experienced" (465). All involve a transfer of responsibility from the text to its readers ("what the lines ask us to do" [467]), and this transfer (the essence of the lines' experience) is what they mean.

- ▲ 136. RAIZADA, HARISH. "Milton's 'Soul-Animating Strains': A Study of His Sonnets." In *Essays on John Milton: A Tercentenary Tribute*. Ed. Asloob Ahmad Ansari. Aligarh: Aligarh Muslim Univ. Press, 1976, 48-66.

Innovation accounts for Milton's success as a sonnet writer. From one sonnet to the next, mood, tone, and subject vary, divisions between octave and sestet shift, and unexpected endings occur. Integrating meaning and form, Milton expresses a single thought and unifies the rest of the poem around it.

- ▲ 137. BROADBENT, JOHN, and ROBERT HODGE, eds. *Samson Agonistes, Sonnets, &c.* The Cambridge Milton for Schools and Colleges. Cambridge: Cambridge Univ. Press, 1977, 20-23, 38-50, 84, 86-91, 124-35.

Milton uses the strict form and small scale of the sonnet to explore personal doubts and confirm, by accepting and mastering its constraints, his own sense of self-control. Characterized by simple diction and thought, the sonnets, written during the time when Milton has "lost his way poetically" (38), comment on poetic vocation (7 and 8), love (1, 9, 10, and the Italian sonnets), liberty (11, 12, and "On the New Forcers of Conscience"), art and friendship (13 and 14), politics (15-18), and personal hardship and contentment (19-23). The editors supply texts and explanatory notes for each sonnet and verse translations of the six in Italian.

- ▲ 138. MCCARTHY, WILLIAM. "The Continuity of Milton's Sonnets." *PMLA: Publications of the Modern Language Association of America* 92 (1977): 96-109.

Displaying the career of a Christian poet, Milton's sonnets show their implied author's progress from a young Petrarchan apprentice (Sonnets 1-6), to a mature, active community spokesman (Sonnets 8-18), to an elderly retired member

(Sonnets 20–23). Sonnets 7 and 19 mark times of evaluation, when the poet considers how best to serve God as poet and Christian. Reflecting the speaker's amatory, public, and private concerns, the sonnets record secular and Christian progress simultaneously: after love poetry and social commentary, the poet retires and assesses his accomplishments; after understanding the relationships between the fallen world and Eden, and the world of sin and Heaven, the Christian realizes the need to struggle for salvation. In light of these two patterns, the sonnets constitute a sequence.

- ▲ 139. PERRI, CARMELA ANNE. "The Poetics of Dew: A Study of Milton's Sonnets." Ph.D. diss., City University of New York, 1977, vi + 250pp.

As responses to the divorce of the lyric from music and the exhaustion of the Petrarchan style, Milton's sonnets offer a new form of lyricism based on poetic openness and non-closure. In his hands, the sonnet becomes a commentary on three hundred years of the short poem, reminding readers what has been accomplished and demonstrating what still can be done. By using allusion to serve thematic and structural purposes, Milton simultaneously provides the history of the vernacular lyric and creates a poetic procedure which later writers draw upon to develop the meditative romantic lyric.

- ▲ 140. ROWSE, A. L. *Milton the Puritan: Portrait of a Mind*. London: Macmillan, 1977, 26, 28, 65, 68, 72, 82–84, 104–5, 122–23, 139–40, 149–51, 160–61.

Several of Milton's sonnets, his most personal poetry, show their author's snobbish, disagreeable, vindictive, and insensitive nature. Those addressed to political figures (Sonnets 15–17) or controversial issues (Sonnets 11, 12, and "On the New Forcers of Conscience") reflect intolerant intellectual positions which contribute to the national divisiveness resulting in civil war; others (10 and 14) imply Milton's high expectations for women. Only in three (Sonnets 20, 22, and 23) does an attractive side emerge. The first two contain humor and good will, the third a powerful expression of pathos.

- ▲ 141. SINGH, BRIJRAJ. "Balances in Milton's Sonnets." In *Milton: An Introduction*. Delhi: Macmillan, 1977, 20–33.

By presenting contrasting viewpoints and ideas in Sonnets 1, 17, and 23, Milton emphasizes the need to discriminate, evaluate, and choose. Competing ideas challenge each speaker to make sense of an experience by going through a decision-making process: choices (whether love or hate, church or state, life or death) are identified, considered, and understood. Such a use of balancing devices allows Milton to clarify the complex nature and significance of his subject matter and thought.

▲ 142. VANCE, JOHN A. "God's Advocate and His Pupils: Milton's Sonnets to Lawrence and Skinner." *South Atlantic Bulletin* 42 (1977): 31-40.

Milton's three sonnets to young men (Sonnets 20, 21, and 22) express Christian advice rather than Horatian admonition. Lawrence and Skinner receive counsel concerning salvation and how to better understand their God. Connected by this common theme, Sonnet 22 continues the discussion of Sonnet 21. The speaker not only answers Skinner's question regarding his blindness but justifies the admonition and advice he provided earlier.

▲ 143. LE COMTE, EDWARD. *Milton and Sex*. New York: Columbia Univ. Press, 1978, 7-8, 11, 39-43, 48.

Several sonnets provide insight into Milton's ideas about sexuality and women. Sonnet 1 announces his desire for a poetical mistress, an interest fulfilled by the *donna leggiadra* of the Italian sonnets who is addressed with absolute propriety. Sonnets 9 (to an unnamed virtuous young woman), 10 (to Margaret Ley), and 14 (to Catherine Thomason) show propriety without courtship; fit conversation takes precedence over wooing. In his last sonnet (23), Milton writes a love poem expressing strong emotion and intellectual reserve through a skillful intermingling of classical and biblical motifs, allusions, and ideas. Any of seven reasons can explain Milton's use of the veil, and verbal parallels exist between the sonnet's closing lines and Adam's vision of Eve in *Paradise Lost* 8.478 (see entry 481).

▲ 144. MILLER, DAVID M. "Introduction: Life and Times." In *John Milton: Poetry*. Boston: Twayne, 1978, 16-17, 20-22, 24-27, 129, 181.

Milton's sonnets address issues central to understanding his life. Sonnets 7 and 19 depict his struggles to curb artistic ambition and accept Christian patience. Sonnet 18 voices his antipathy for the papacy and his fervid belief that Protestants are God's new chosen people. Sonnet 23, the only one of his great poems which does not close with an affirmation that the individual can triumph over sin and death, portrays a blind, lonely poet who recognizes the transience of human happiness.

▲ 145. NEELY, CAROL THOMAS. "The Structure of English Renaissance Sonnet Sequences." *ELH: A Journal of English Literary History* 45 (1978): 359-89.

Milton's sonnets share with Elizabethan sonnet sequences a flexible structure which allows for ongoing revision and addition. They do not constitute a sequence unless Sonnets 1-6 are read as poems unified by love, Sonnets 7-22 as poems unified by political concerns, and Sonnet 23 as the final poem which, like many poems ending Elizabethan sequences, leaves conflict unresolved. Milton creates additional unity in his sonnets by focusing on personal concerns (explored in the opening and closing sonnets) and public morality (explored in the middle sonnets).

- ▲ 146. RADZINOWICZ, MARY ANN. "The Sonnets: The Exemplary Poet and His Evolving Politics." In *Toward "Samson Agonistes": The Growth of Milton's Mind*. Princeton: Princeton Univ. Press, 1978, 128-44, 187, 366-67.

Milton's sonnets form a sequence of individually composed poems of political import which presents the public and private evolution of the poet as a teacher of his nation. Each poem contains its own meaning at the same time that it belongs to one of five chronological groups linked through cross-references and themes. Sonnets 1-7 express Milton's confidence in virtue and election. Sonnets 8-10 examine private, active virtue, 11-14 and "On the New Forcers of Conscience," the public implications of civil liberty. The fourth group, Sonnets 15-18, reflects Milton's efforts to prevent the failure of the revolution, efforts he redirects in his last group of sonnets (19-23) to the individual, the final source of political hope. Throughout his sonnets, Milton explores two ethical topics: the struggle of virtue toward purification, and the need for the poet to be a good man if he is to write great poetry which champions the causes of liberty and truth. Ultimate success involves "the self recognizing its selfhood and defining its selfhood in relationship both to a people needing the same freedom he needs, and to a God bestowing time and occasions sufficient for enlightenment" (143).

- ▲ 147. ROSEN, ALAN D. "Milton's 'War Sonnets': A Comparative Analysis of Theme and Form." *Milton Center of Japan News* 2 (1978): 14-15.

In Sonnets 15-18, form closely reflects theme as Milton varies his poetic rendition within the sonnet framework to embody each poem's unique statement. Whether praising individuals or protesting persecution, Milton employs a suitable controlling device or combination of devices to achieve a higher degree of unity between theme and form. These devices include syntactic patterns, temporal and visual perspective, and modulations in tone and diction.

- ▲ 148. STULL, WILLIAM LEONARD. "The English Religious Sonnet from Wyatt to Milton." Ph.D. diss., University of California at Los Angeles, 1978, 20-21, 49, 75, 157-58, 173-81, 274-91.

Sonnets by Milton, Donne, and Herbert attest to the popularity of the religious poem in the seventeenth century. Milton focuses on the youth (Sonnets 1-7), maturity (8-19), and later years (20-23) of a Christian poet whose career as lover, preacher, and prophet serves as an example to others. His sonnets form a sequence biographical and exegetical in nature. Integrating moral and aesthetic considerations into a theory of sanctified form, Milton draws upon the sonnet's canonical forms, its rhetorical traditions, its stylistic diversity, and its use of devotional practices. His innovations as a sonneteer, once considered in light of these contexts, become part of a long evolutionary process.

▲ 149. NARDO, ANNA K. *Milton's Sonnets and the Ideal Community*. Lincoln: Univ. of Nebraska Press, 1979, xii + 213pp.

Milton's sonnets can be read as a sequence unified by an idea of community which is ideal and godly. This society consists of a virtuous individual at its center (the speaker of each sonnet) who is surrounded by "others" (a person, event, or issue) and interacts in ways which foster greater harmony within the community and an improved relationship with God. Each sonnet moves outward from "individual center to eternal and infinite circumference" (19) as the speaker engages with these significant others in both temporal and transcendent ways. Understanding the complexity, variety, and achievement of Milton's sonnets requires a knowledge of several factors: the occasions prompting the composition of each poem; their allusive structure; their connections to Milton's other works (especially his lyrical experiments in the epics); their indebtedness to Italian and Elizabethan sonneteers; and their ability to retain individual and collective identities at the same time. The sonnets range widely from love poems (1–6 and 23) to sonnets commenting on public policy (15–18 and "On the New Forcers of Conscience"), defending domestic peace and freedom (8, 11, and 12), addressing female (9, 10, and 14) and male friends (13, 20, and 21), and dramatizing the speaker's struggle to serve God (7, 19, and 22). (See entries 156, 158–59, 161–65.)

▲ 150. PIIRONON, JEAN. "La Critique Des Sonnets Des Années Quarante Aux Années Soixante-dix." In "La Critique De La Poésie Miltonienne 1942–1978." 2 vols. Ph.D. diss., University of Montpellier III, 1979, 1:215–88; 2:663–64.

Predominately historical or biographical in nature, twentieth-century critical approaches to Milton's sonnets focus most often on his use of Italian models and forms, his themes, and the circumstances surrounding their composition (see entry 177). The formalist criticism of Smart, Honigmann, Prince, and Saillens figures prominently in their critical history and elicits a diverse response from subsequent commentators (see entries 24, 94, 201, 239, and 262). Eclectic and didactic, the sonnets present shifting tones, a variety of subjects, and memorable examples. Three (Sonnets 18, 19, and 23) receive the most attention. Critics tend to examine them in terms of theology, biography, sources, and symbols. Major controversies center on the date of composition of Sonnet 19, its order in the 1673 volume after Sonnet 18, the ambiguity of the phrase "ere half my days," and its tone. In Sonnet 23, the major question concerns the identity of the espoused saint—is it Milton's first or second wife? [In French]

- ▲ 151. TAYLER, EDWARD W. *Milton's Poetry: Its Development in Time*. Duquesne Studies, Language and Literature Series, 2. Pittsburgh: Duquesne Univ. Press, 1979, 110, 122, 125, 127, 130-33, 141-44, 147, 167-69, 184, 198-99, 248.

The relation of time to eternity, central to an understanding of Milton's life and art, informs Sonnets 7, 9, 19, and 22. By emphasizing passing time, progress toward salvation, patience, and fortitude, these sonnets illustrate Milton's use of typology to depict the relationships among past, present, and future events. Each of the four contains contrary possibilities between the active or contemplative life, between fit opportunity or "the tempestivity of time" (122), and between standing and waiting or waiting and standing.

- ▲ 152. DALE, JAMES. "Sonnets, Milton's." In *A Milton Encyclopedia*. Ed. William B. Hunter, Jr. 9 vols. Lewisburg, Pa.: Bucknell Univ. Press, 1980, 8:17-28.

After writing conventional sonnets of erotic longing in English and Italian (Sonnets 1-6), Milton extends the range of the English sonnet by composing poems which discuss his vocation (7, 19, and 22), pay tribute to friends and acquaintances (9-10, 13-14, 20-21, and 23), offer advice to political and military figures (8 and 15-17), and object to religious persecution and civil injustice (11-12, 18, and "On the New Forcers of Conscience"). Patterned after Italian rather than English models, the sonnets show the Petrarchan abba/abba rhyme scheme in their octaves and the more flexible rhyming patterns of Tasso, Della Casa, and Bembo in their sestets (eight variations occur in the 25 poems). The long period of time over which they were written (approximately 1629 to 1658) suggests they are occasional, individual poems, but Milton's arrangement and numbering of them in the 1645 and 1673 volumes raise the possibility of viewing them as a sequence. Much of the critical commentary focuses on them as biographical records of Milton's experiences and thought; consequently, many critics devote considerable attention to their dates of composition and their allusions to biblical, classical, and contemporary figures and events. Covering a range of subjects and expressing a variety of attitudes and tones, the sonnets provide a picture of a multifaceted Milton who can praise virtue, decry vice, provide counsel, endure hardship, and maintain hope.

- ▲ 153. KOMORI, TEIJI. "Ladies in Milton's Sonnets." *Journal of Obirin University and Junior College* 20 (1980): 225-34.

Unlike Milton's Italian love poems addressed to the *donna leggiadra* (Sonnets 2-6 and "Canzone"), his four English sonnets to women either applaud Christian virtue (9 and 10), memorialize a friend (14), or lament a deceased wife (23). Idealized as women who have remained pure, the virtuous young lady, Margaret Ley, and Catharine Thomason (the espoused saint being an exception), receive

praise for being religious, studious, truthful, righteous, and watchful (see entries 154 and 168).

▲ 154. PIRONON, J[EAN]. "The Images of Woman in the Sonnets and Some Minor Poems of John Milton." *Cahiers Elisabéthains* 18 (1980): 43-52.

Two contrasting images of women appearing in Milton's sonnets written between 1630 and 1650 may be more typical and significant than those found in his major poetry. The first English and six Italian sonnets present a young woman attractive and charming to the youthful poet, who can be tempted at the same time that he considers her beauty an outward sign of wisdom, wit, and intelligence. This woman, associated with fire, the sun, and the powers of Nature, gives way in Sonnets 9, 10, 14, 18, and 23 to the mother-wife, a wise and pious woman endowed with civic and domestic virtues. This latter image, the dominant one found in the sonnets after 1640, connects women with various forms of light which guide others to faith and heaven (see entries 153 and 168).

▲ 155. BURNETT, ARCHIE. "Psalms and Sonnets." In *Milton's Style: The Shorter Poems*, "Paradise Regained," and "Samson Agonistes." London: Longman, 1981, ix, 81, 99-112, 140, 174.

Neither highly visual nor descriptive poems, Milton's sonnets display stylistic features more characteristic of prose. Their style is plain, their adjectives severe, their tone serious, their themes moral, and their range limited. Employing an unadorned style to express magnanimous feeling, Milton creates sonnets of simple diction, memorable experiences, and powerful thought.

▲ 156. CAMÉ, J.-F. Review of *Milton's Sonnets and the Ideal Community*, by Anna K. Nardo. *Cahiers Elisabéthains* 19 (1981): 111-13.

Examining patterns of movement, the theme of an ideal society, ambiguities, and puns in Milton's sonnets, Nardo succeeds at times and fails at others (see entry 149). Discussions of Sonnets 9, 11, and 12 rightly stress the necessary interaction between the individual and society, and those concerning Sonnets 7 and 19 recognize how aesthetic patterns in those poems transform biographical material into art. However, by devoting undue attention to previously published scholarship, Nardo frequently undermines her well-taken but finally underdeveloped point that the sonnets constitute a sequence unified by the idea of a godly community (see entries 158-59 and 161-65).

▲ 157. CARRITHERS, GALE H., JR. "Poems (1645): On Growing Up." *Milton Studies* 15 (1981): 161-79.

Maturity and ongoing change mark Milton's first ten sonnets and suggest he arranged them carefully for the 1645 volume. From the young lover in the

Italian poems to the self-examining speaker in Sonnet 7, confidence in the power of poetry emerges: the speaker sees his vocation as a way of participating in and contributing to society. While Sonnets 8–10 lack the mirth of the Italian poems and present a fallen world, they demonstrate that Christian redemption is still possible for the virtuous.

- ▲ 158. LIEVSAY, JOHN LEON. Review of Milton's *Sonnets and the Ideal Community*, by Anna K. Nardo. *South Atlantic Review* 46 (1981): 124–27.

Nardo's two-fold purpose—to demonstrate that Milton's sonnets constitute a sequence unified by the idea of community—ultimately causes her to beg the question (see entry 149). It is highly unlikely that Milton would plan a sonnet sequence made up of poems so closely tied to particular moments and occasions. Nevertheless, by examining the sonnets in relation to the rest of Milton's writing, she does provide a greater understanding and appreciation of their individual and collective achievement (see entries 156, 159, and 161–65).

- ▲ 159. MCCUTCHEON, ELIZABETH. Review of Milton's *Sonnets and the Ideal Community*, by Anna K. Nardo. *Rocky Mountain Review of Language and Literature* 35 (1981): 171–72.

In reading the sonnets as a group organized around the idea of community, Nardo provides interpretations of individual poems which many will find hard to accept, despite her efforts to supply complete contexts for her positions (see entry 149). Insofar as this book prompts readers to think more about the sonnets as a group it succeeds, and its author's thematic groupings reveal how Milton transforms the sonnet from a personal to a public poem (see entries 156, 158, and 161–65).

- ▲ 160. MENGERT, JAMES G. "The Resistance of Milton's Sonnets." *English Literary Renaissance* 11 (1981): 81–95.

Through syntactic and rhetorical devices in which the last line or words of a sonnet "turn back" (83) toward its beginning, Milton creates a sense of unity and a moment of hesitancy. This "resistant finish" (83), found in Sonnet 8 as well as in the last six sonnets (18–23), provides insight into others (11–13, 15–16) and suggests that Milton conceives of the sonnet as a form mediating between the realm of loss and mutability and the realm of immutable providential design. The poems present unresolved experiences because the exertion of the will to shape the one realm into the image of the other can only be a qualified success.

- ▲ 161. MOLLENKOTT, VIRGINIA RAMEY. Review of Milton's *Sonnets and the Ideal Community*, by Anna K. Nardo. *English Language Notes* 19 (1981): 62–64.

This book will increase one's appreciation for some of Milton's least attractive

sonnets and convince most readers that the sonnets, like *Lycidas* and *Comus*, are second only to *Paradise Lost*, *Paradise Regained*, and *Samson Agonistes* in their great range and ethical vision (see entry 149). Clear and coherent, Nardo's study documents its ideas completely. She examines each sonnet as an independent entity as well as a part of the greater whole to which it contributes. Readings of Sonnets 11, 12, and 22 develop and challenge traditional interpretations and clarify the nature of Milton's attitude toward hierarchy (see entries 156, 158–59, and 162–65).

- ▲ 162. MYERS, WILLIAM. "Milton and Exile." Review of Milton's *Sonnets and the Ideal Community*, by Anna K. Nardo. *Sewanee Review* 89 (1981): 622–28.

While her central thesis may be questionable, Nardo recognizes that Milton's attitudes toward society found in the sonnets help explain how he adapts to life after 1660 (see entry 149). Arguing for a Miltonic ideal in which the individual in a godly community progresses toward the divine, she reads the sonnets as a sequence concerned with war, the church, government, marriage, education, and the power of the written word (see entries 156, 158–59, 161, and 163–65).

- ▲ 163. RADZINOWICZ, MARY ANN. Review of Milton's *Sonnets and the Ideal Community*, by Anna K. Nardo. *Renaissance Quarterly* 34 (1981): 463–66.

Readers will find the thesis of this book—that the idea of community and a consistent intellectual stance unify Milton's sonnets—original, convincingly argued, well-documented, and challenging (see entry 149). Nardo explains several of the sonnet cruxes, demonstrates how sonnets lacking an ostensible concern with community fit her theme, and offers both ambitious (Sonnet 22) and underdeveloped (Sonnet 13) readings. Her greatest oversight concerns Milton's manuscript revisions which, if properly mined, would make her already strong case stronger still (see entries 156, 158–59, 161–62, and 164–65).

- ▲ 164. BERRY, BOYD M. Review of Milton's *Sonnets and the Ideal Community*, by Anna K. Nardo. *JEGP: Journal of English and Germanic Philology* 81 (1982): 565–67.

Nardo's grouping of the sonnets around the issue of the individual and society and several themes (egoism, group orientation, and transcendence) proves both illuminating and problematic (see entry 149). The existential view of Milton which results deemphasizes the autobiographical nature of the sonnets and paradoxically blurs the sense of Milton's participation with others in the occasion of each sonnet, a point central to Nardo's thesis. John Milton, the man and poet, becomes the center, or the speaker, who examines his self-image and his

sense of relatedness to others, yet the non-chronological considerations of this process work at cross purposes and tend to deny the human richness of Milton's personality (see entries 156, 158-59, 161-63, and 165).

- ▲ 165. JONES, EDWARD [JOHN]. "Milton's Sonnets and the Ideal Community." *Review of Milton's Sonnets and the Ideal Community*, by Anna K. Nardo. *Milton Quarterly* 16 (1982): 21-22.

Nardo's two-hundred page study of the sonnets, the most ambitious and least hesitant reading of them as a unified group of poems, centers on a subtle, intricate, and at times too-inclusive idea of community (see entry 149). Linked by the sonnet form and a movement from individual center through earthly community to divine circumference, the sonnets involve an engagement between the speaker and an "other" variously represented as a political figure, a bird, or one's own troubled inner self. In pursuing her theory, Nardo at times overanalyzes or underestimates particular poems, suggests directions for future study, and enhances appreciation either by providing information or provoking disagreement (see entries 156, 158-59, 161-64).

- ▲ 166. STULL, WILLIAM L. "Sacred Sonnets in Three Styles." *Studies in Philology* 79 (1982): 78-99.

In the heroic manner of Tasso, Bembo, and Della Casa, Milton writes sonnets addressing great men (15-17), acquaintances (10, 13, and 14), contemporary events (11, 12, and 18), and personal consolation (19-23). This sonnet in the high style compels readers to act (or sometimes to refrain from doing so), fuses politics with poetry, and serves as a visionary medium. Learning the epic grand style from the Italian heroic sonneteers, Milton perfects it in his occasional sonnets.

- ▲ 167. STULL, WILLIAM L. "'Why are not Sonnets Made of Thee?' A New Context for the 'Holy Sonnets' of Donne, Herbert, and Milton." *Modern Philology* 80 (1982): 129-35.

Milton's twenty-three sonnets occur at the end of a long poetical tradition of the religious sonnet practiced earlier by such writers as Henry Constable, Henry Lok, Barnabe Barnes, and Fulke Greville. Like Donne and Herbert, Milton writes anti-Petrarchan religious sonnets reflecting an awareness of and indebtedness to the conventions of Renaissance devotional verse.

- ▲ 168. MILWARD, PETER. "Milton's Idea of Woman." *English Literature and Language* (Sophia University) 19 (1983): 7-22.

Prior to his first marriage in poems such as Sonnet 1 and *Comus*, Milton speaks positively of women as sources of inspiration embodying a universal ideal of

chastity and love. Mary Powell's desertion of the poet in 1642 causes him to adjust but not abandon this attitude. Sonnet 9, 14, and 23 present portraits of women which testify to a continued admiration and respect (see entries 153 and 154).

- ▲ 169. SARMA, G. V. L. N. "Sublimity in Milton's Sonnets." In *The Laurel Bough: Essays Presented in Honour of Professor M. V. Rama Sarma*. Ed. G. Nageswara Rao. Bombay: Blackie and Son, 1983, 99-105.

The sonnets convey unique emotional experiences, contain intricate but precise syntax, and display coherent designs and concise styles. Their sublimity results from Milton's use of biblical allusion.

- ▲ 170. STULL, WILLIAM L. "Sonnets Courtly and Christian." *University of Hartford Studies in Literature* 15-16 (1983-84): 1-15.

From the penitential anti-Petrarchan sonnets of Wyatt to those of Milton, the religious sonnet develops steadily throughout the English Renaissance. Finding no antipathy between rhetoric and religion, Milton, like Herbert and Donne, embraces a theory of sanctified form which binds moral and aesthetic considerations and gives precedence to devotional literature. His faith in the power of religious poetry appears in *The Reason of Church Government* and *Paradise Regained* 4.334-38 and 4.343-47.

- ▲ 171. THORPE, JAMES. *John Milton: The Inner Life*. San Marino, Calif.: Huntington Library, 1983, 5-6, 17-23, 30-31, 33, 45, 64-65, 73, 95, 103, 130.

Several of Milton's sonnets clarify his belief that final truth resides in the inner life, a view which accounts for the lack of self-pity in Sonnet 7, the playfulness of Sonnet 8, the amused superiority of Sonnet 11, the arrogance of Sonnet 12, and the confidence of Sonnet 22. Milton's sense of himself emerges most clearly in Sonnet 19 through its treatment of blindness, one of the poet's major life crises. Using the parable of the talents to pose a question and expose his fear, Milton responds with a reassuring and patient six-line answer which expands the definition of service to include both action and inaction. The sonnets, like all of Milton's writing, address the three topics that mattered to him most: his relationship to God, his poetic vocation, and his sense of virtue.

- ▲ 172. WILSON, A. N. *The Life of John Milton*. Oxford: Oxford Univ. Press, 1983, 34, 36, 40, 55, 57, 118, 121-23, 152, 168-69, 171, 179, 181, 190, 196, 255.

Usually direct accounts about their author's experiences, Milton's sonnets provide little background information and stand as complete poems in

themselves, unconnected to a sequence. The Italian poems record Milton's first experience of falling in love with a woman named Emilia, Sonnet 9 addresses Mary Powell after she has left her husband, and Sonnet 23 recounts a dream the poet has of his deceased second wife, Katherine Woodcock. In the sonnets that concern his vocation (7, 8, 13, 19, and 22), Milton employs the parable of the talents to indicate various ways he performs service and abides his calling—whether it be through the immortalizing of a soldier or musician-friend, or the acceptance of his blindness.

▲ 173. HERZ, JUDITH SCHERER. "Epigrams and Sonnets: Milton in the Manner of Jonson." *Milton Studies* 20 (1984): 29-41.

The epigrammatic nature of Milton's sonnets and the generic similarities between the two forms in the sixteenth and seventeenth century suggest the possibility that Jonson's verse influenced the later poet. The most apparent parallels include both poets' interest in an ordered grouping of poems; their concern with poetical, ethical, and political matters; their syntactical and metaphorical use of names; their epideictic, satiric, and denunciatory manner; and their insistence upon the reader's privileged participation in the process of excoriation and celebration.

▲ 174. FALLON, ROBERT THOMAS. *Captain or Colonel: The Soldier in Milton's Life and Art*. Columbia: Univ. of Missouri Press, 1984, 12, 23-25, 33, 54-55, 59, 61-64, 75, 87, 89-91, 110-12, 125-26, 137, 192, 236-37, 248.

In the context of Milton's attitudes toward militarism and warfare, Sonnets 8, 15, 16, and 17 have been wrongly assumed to express anti-military sentiments. The speaker in Sonnet 8 resolves not to take up arms but to praise the soldier's prowess and humanity through poetry. He plays a similar role in the later sonnets to Fairfax, Cromwell, and Vane. Praise of past behavior precedes caution about the present and encouragement for the future. More concerned with pointing out to Cromwell and Fairfax that peace can only come after they have triumphed in war, Milton in Sonnets 15 and 16 as well as in 8, 19, and 22 carefully balances the active and contemplative life.

▲ 175. LE COMTE, EDWARD. "Ambiguous Milton." *Greyfriar* 25 (1984): 25-36. Indefensible and unintentional cruxes in several of Milton's sonnets—the question of his age in Sonnet 7, the meaning of "spare" and the identity of the individual addressed in Sonnet 20, the birth date of Margaret Ley in Sonnet 10, and the comparison involving learning in Sonnet 11—result from the poet's inability to realize that he could be misunderstood. This ambiguity, which differs from the careful integration of ambiguity into the art of his later works, stems from a neglect of the audience.

▲ 176. HUNTER, WILLIAM B. "A Bibliographical Excursus into Milton's Trinity Manuscript." *Milton Quarterly* 19 (1985): 61-71.

The Trinity Manuscript may have originally consisted of separate pieces of unbound paper, a fact which would raise doubts about the correct order and completeness of individual poems and plausibly account for the position of Leaf 5, which contains sonnets clearly out of compositional sequence. Sonnets appearing in the manuscript tell much about Milton's writing and revision practices. Some are original drafts which are much emended and later recopied in his hand (Sonnets 13 and 14), or a scribe's hand (Sonnet 11 and 12 and additional versions of Sonnets 13 and 14). Others, either originals or copies of Sonnets 16, 17, and 20-23, are dictated to a scribe after Milton has lost his sight (see entries 21, 22, 44, 59, 72, 74-76, 79, 81, and 116).

▲ 177. JONES, EDWARD JOHN. "Milton's Sonnets: The Critical Comment, 1900-1985." Ph.D. diss., Ohio University, 1985, 474pp.

Twentieth-century readers of Milton's nineteen English and six Italian sonnets consider them largely successful and write most often about Sonnets 18, 19, and 23 (see entries 150 and 208). Essays on four topics—general criticism, the English sonnets, the Italian poems, and translations—supply overviews of the scholarship by editors, critics, and translators and precede annotated bibliographies for each section. The essays and entries provide readers with information to determine the content and usefulness of a critical work.

▲ 178. MCCORD, CLAIRE FINLEY. "'Various Style': Milton's Interpolated Sonnets and Their Tradition." Ph.D. diss., Case Western Reserve University, 1985, 171pp.

Milton's mastery of the sonnet form and familiarity with the tradition of *genera mista* (mixed genres) account for the appearance of fourteen-line units in poems such as *Comus*, *Lycidas*, *Samson Agonistes*, and *Paradise Lost*. By introducing conventional interpolated sonnets (which create aesthetic distance and resolution of human experience) and broken sonnets (which stand as emblems of crisis and of the speaker's increased involvement with experience), Milton manipulates a tradition to improve it (see entries 127 and 185).

▲ 179. BALAKRISHNAN, PURASU. "Blindness and the Great Task-Master's Eye: John Milton." *Literary Half-Yearly* 27 (1986): 28-40.

Milton talks about himself in several of his sonnets: of his faithful devotion in Sonnet 6; of his dedication to the vocation of poet in Sonnet 7; and of his blindness in Sonnets 19, 22, and 23. These last two (22 and 23) present a complementary picture of Milton, the self-assured public figure sacrificing his eyesight to serve his nation, and Milton the private man anguishing over the loss of his wife and sight.

- ▲ 180. KELLEY, MAURICE. "A Review of Four Entries on the Milton MSS. in *A Milton Encyclopedia*." *Milton Quarterly* 20 (1986): 32.

The encyclopedia entry "Amanuenses" assigns the Trinity Manuscript transcripts of Sonnets 21 and 22 to Cyriack Skinner without the existence of unqualified supporting evidence (see entries 21, 22, 44, 59, 72, 74–76, 79, 81, 85, 116, and 176).

- ▲ 181. MANKOFF, ELLEN S. "Approaching *Paradise Lost* Through a Reading of Milton's Sonnets." In *Approaches to Teaching Milton's "Paradise Lost."* Ed. Galbraith M. Crump. New York: Modern Language Association, 1986, 74–81.

Sonnets 7, 19, 20, and 21 introduce students to and prepare them for Milton's sophisticated and complicated poetical practices in *Paradise Lost*. Linked with the epic in terms of imagery, theme, syntactic structure, and their reliance on and revision of poetic convention, these sonnets pose the same problems of interpreting and accepting God's will or word, of engaging in irrelevant debate, and of misinterpreting and wrongly judging error. Through exposure to characteristic Miltonic ambiguities found in the last two lines of Sonnets 20 and 21, lines 5 and 6 of Sonnet 7, and lines 6, 7, and 8 of Sonnet 19, students become more readily accustomed to the linguistic challenges of the epic.

- ▲ 182. BAYTOP, ADRIANNE. "Milton's Sonnet Sequence: Strictest Measure." *Language Quarterly* 26 (1987): 20–22.

Milton's English sonnets constitute a sequence marked by triadic form. Three analogous principles (the Trinity, the nature of a musical chord, and the Pythagorean theorem) call attention to Milton's concern for order, logical thinking, and spiritual wholeness. A schematization involving rhetoric and theme, art, and the Trinity reveals additional ways the sonnets cluster in groups of three. In terms of rhetoric and theme, twelve sonnets (1, 8–10, 13, 15–17, and 19–22) celebrate, three (11, 12, and 18) censor, and three (7, 14, and 23) elegize. In terms of art, the sonnets represent three kinds of poetry: autobiographic (1, 7, and 19); heroic (8–18, and 20–22); and metaphysical (23). Regarding the Trinity, five poems (7, 9, 14, 18, and 19) state a major premise about the nature of God the Father, twelve (1, 8, 10–17, 20–22) provide a minor premise about man as the likeness of God, and one (23) offers a conclusion about God's divine purpose. This complex network of organization demonstrates the tension and interchangeability among thematic, poetic, and triune concepts informing the sonnets.

- ▲ 183. MUELLER, JANEL. "The Mastery of Decorum: Politics as Poetry in Milton's Sonnets." *Critical Inquiry* 13 (1987): 475–508.

Drawing upon Aristotle's *Poetics*, Cicero's *De Officiis*, and Tasso's *Discourses on the Heroic Poem*, Milton writes seven political poems (Sonnets 8, 11–12, 15–17,

and "On the New Forcers of Conscience") between 1642 and 1652 which attempt to integrate philosophical ideas, ethical principles, and historical particulars with poetical aims. Each sonnet contains several elements out of which Milton creates political poetry: a present moment, a powerful figure, the use of direct address, and an issue involving the exercise of power to effect a resolution. In the early sonnets (8, 11, and 12) rhetoric, humor, and personal rage ultimately overshadow politics, but in "On the New Forcers of Conscience" Milton successfully combines personal interests and public concerns—astute political analysis and a specific political agenda replace the name-calling and ridicule of Sonnets 11 and 12. While Sonnets 15, 16, and 17 fall short of the achievement of the tailed sonnet, Milton continues to adapt the sonnet form to constructive poetic and political ends. In Sonnet 17, by linking the historical times with the figure of Vane, a political leader who possesses virtue and wisdom, and a man who puts knowledge into action, Milton illustrates at once Aristotle's belief that what is noble is useful and Cicero's view that what is proper is morally right. Through an emphasis on decorum, Milton demonstrates how politics and poetry can coexist and forge a meaningful relationship with philosophy and history without sacrificing each's particular claim to truth.

▲ 184. MAZZARO, JEROME. "Gaining Authority: John Milton at Sonnets." *Essays in Literature* 15 (1988): 3-12.

Challenging the octave/sestet structure of the Italian sonnet, Milton uses emblematic and allusive devices to objectify strong personal emotion in Sonnets 7, 19, and 23 in such a way that these poems acquire an authoritative voice which speaks to and for the feelings of others. All three poems contain inner conflict and concern themselves with religious matters. Sonnets 7 and 19 resemble Puritan confessional diaries in their examination of past, present, and future accomplishment while Sonnet 23 draws upon the literary and medieval uses of the dream vision. Just as the speaker in Sonnet 7 worries that the quick passage of time may prevent him from developing his abilities, so does the speaker in Sonnet 19 fear that blindness may do the same. In Sonnet 23 the speaker experiences anxiety of a different kind, but self-division and inner conflict exist nevertheless. By the end of each poem, Milton demonstrates that authority can result from these problems: through the exercise of fit choice and recourse to Scripture in the cases of Sonnets 7 and 19, and through the prophetic power of the literary dream in Sonnet 23.

▲ 185. SAMUELS, PEGGY. "Milton's Use of Sonnet Form in *Paradise Lost*." *Milton Studies* 24 (1988): 141-54.

In his sonnets, Milton expands the Italian heroic form through an innovative handling of the caesura and volta and the use of enjambment, inverted syntax, and interplay between syntax and rhyme. In *Paradise Lost* he introduces embedded

sonnets which add further innovations to the form: individual sonnets as part of a sequence function in a larger context, and the personal nature of the sonnet becomes more politicized. This embedded sonnet sequence in *Paradise Lost*, which compels readers to compare, evaluate, and reframe comments made by Adam, Eve, and Satan, owes much of its force and variety to conventions Milton initially responded to or reacted against in writing his freestanding sonnets (see entries 127 and 178).

- ▲ 186. SHAWCROSS, JOHN T. "Paradise Regained: 'Worthy T'Have Not Remain'd So Long Unsung.'" *Duquesne Studies, Language and Literature Series*, 8. Pittsburgh: Duquesne Univ. Press, 1988, 2, 10-12, 18-20, 73, 77, 123-25.

The frequency of run-on lines found in the sonnets written between 1642 and 1658 and irregularities in spelling present in the texts of Sonnet 12 and "On the New Forcers of Conscience" provide evidence which can help determine the composition date of *Paradise Regained*. This poem shares with Sonnets 15 and 16 an emphasis on self-knowledge, self-control, and selfless action performed for the good of others.

- ▲ 187. STEENLAND, PATRICIA JOAN. "Milton's Sonnets and the Lyric Response to History." Ph.D. diss., Brown University, 1989, 211pp.

Experiments in the tradition of occasional poetry which has its roots in classical literature, Milton's sonnets achieve distinctiveness through their mixing of lyric kinds. In studying their relationship to the sonnet form, critics have overlooked Milton's use of other poetic genres such as satire, the panegyric, the elegy, and the inscription in his sonnets to respond to history. Sonnets 8, 15, 16, 17, and 18 illustrate this practice in particular. Each offers a reaction to a specific moment of historical crisis through a process which transforms history into texts: Milton presents a dramatic scene that evokes a set of associations and a discourse of another lyric genre (in Sonnet 8, for example, the inscription; in Sonnets 15, 16, and 17, the panegyric). In then examining the tensions and difficulties of the process, each sonnet suggests the viability of the Renaissance lyric as a historically responsive genre.

- ▲ 188. SCHIFFHORST, GERALD J. *John Milton*. New York: Continuum, 1990, 9, 12, 18-19, 26, 28-29, 33-34, 46, 172.

Rejecting the Petrarchan conventions practiced by most English sonneteers, Milton writes personal poems on public subjects in a direct, plain style. Few concern love, tell a story, or divide neatly into an octave and sestet or quatrains and tercets. Instead they stand as self-contained entities which extend through their diversity the possibilities of the sonnet form.

- ▲ 189. NARDO, ANNA K. "Milton and the Academic Sonnet." In *Milton in Italy: Contexts, Images, Contradictions*. Ed. Mario A. Di Cesare. Vol. 90. Binghamton, N.Y.: Medieval & Renaissance Texts & Studies, 1991, 489–503.

Milton's conception of the sonnet changes after his trip to Italy where he encounters members of Italian academies using the form to create communal identities, debate ideas, and express their most cherished values and ideals. Exposed to such practices, Milton writes social, political, religious, and meditative sonnets after his return to England. Unlike his first two English and six Italian sonnets (all written before his trip to the Continent and largely reflective of his extensive reading), the sonnets of the 1640s and 1650s display greater range and variety. Some respond to political and religious events; others praise friends and statesmen; a third group ridicules the folly and ignorance of society. Influenced by the habits of the Italian academicians, Milton creates an expanded, complex world through the narrow lens of the sonnet, a world which echoes the academic sonnet's emphasis on community and attests to the impact of his continental experiences.

- ▲ 190. SPILLER, MICHAEL R. G. "'Per Chiamare e Per Destare': Apostrophe in Milton's Sonnets." In *Milton in Italy: Contexts, Images, Contradictions*. Ed. Mario A. Di Cesare. Vol. 90. Binghamton, N.Y.: Medieval & Renaissance Texts & Studies, 1991, 477–88.

More than any other British sonneteer, Milton opens many of his sonnets with apostrophes, stylistic tropes which point up the sonnet's ability to serve civic purposes with an acute sense of decorum. Both strong and weak apostrophes mark Milton's sonnets and function as sub-generic signals creating alternate effects of immediacy or suspense upon the reader. Since an apostrophe introduces to the reader another presence besides the speaker, it becomes a particularly useful way to define and control the relationship among the subject of the poem, the author, and the author's audience.

The Italian Sonnets

- ▲ 191. ALLODOLI, ETTORE. “I Sonetti di Milton.” In *Giovanni Milton e l’Italia*. Prato: C. and G. Spighi, 1907, 54–60.

Milton’s Italian sonnets reveal his knowledge of that language to be deficient. The reference to “val di Rheno” in Sonnet 2, the opening lines of the Canzone, and the ninth line of Sonnet 3 suggest that Milton wrote these sonnets before going to Italy. [In Italian]

- ▲ 192. OLIVERO, FEDERICO. “Le Poesie Italiane di Milton.” In *Saggi di Letteratura Inglese*. Bari: G. Laterza e figli, 1913, 7–19.

Influenced by Italian poetry in general and Petrarch in particular, Milton’s Italian sonnets contain technical errors resulting from their author’s imperfect understanding of the language. The most notable fault involves the synaloepha between “suoi” and “avvanta” in line 13 of Sonnet 4. Their date of composition remains undetermined. [In Italian]

- ▲ 193. SMART, JOHN S. “The Italian Singer in Milton’s Sonnets.” *Musical Antiquary* 4 (1913): 91–97.

Allusions to the Reno and the “nobil varco” in Sonnet 2 reveal Milton’s knowledge of Italy to be derived entirely from books and indicate that he wrote the Italian sonnets before his Continental tour. Following the example of Petrarch and the tradition of Italian sonnet-writing which plays upon the name

of the beloved, Milton's allusion in Sonnet 2 to the Reno, a stream flowing through the Emilian region in northern Italy, identifies the first but not the last name of the *donna leggiadra*. This Emilia, a woman of Italian parentage, speaks English and Italian. She most likely met Milton through the musical acquaintances of his father (see entries 105, 197, 211, and 215).

- ▲ 194. ANGELI, DIEGO. *Giovanni Milton*. Roma: A. F. Formiggini, 1927, 28-29, 34-36.

The best work from the first period of his poetic career, Milton's sonnets include five in Italian and a canzone, all of which he composed while visiting Italy. [In Italian]

- ▲ 195. BAKER, CHARLES EDWARD. "Milton's Italian Relations." Ph.D. diss., Cornell University, 1933, 160pp.

While all of the Italian sonnets reflect clear affinities with Petrarch, Milton's life-long interest in things Italian appears in early and later sonnets. Sonnet 3 voices a preference for the Arno over the Thames; Sonnet 4 reveals a speaker taken with the particular beauty of a "foreign" woman. The allusion to Dante in the last two lines of Sonnet 13 may be less overt than Milton's concern for the Vaudois in Sonnet 18 but no less important.

- ▲ 196. CARDUCCI, GIOSUÉ. "Louisa Grace Bartolini." In *Opere*. 30 vols. Ed. N. Zanichelli. Bologna: Edizione Nazionale, 1935, 6:431-34.

While most of Milton's Italian sonnets contain idiomatic errors, he successfully writes and accurately names the fifteen-line poem appearing between Sonnets 3 and 4 a canzone. [In Italian]

- ▲ 197. BRENNCKE, ERNEST, JR. *John Milton the Elder and His Music*. Columbia University Studies in Musicology, 2. New York: Columbia Univ. Press, 1938, 119.

Milton probably met Emilia, the *donna leggiadra* of his Italian sonnets and most likely the daughter of a professional Italian musician, at his home in Bread Street where the Diodatis, the Lawes brothers, and others would gather to perform and listen to music (see entries 105, 193, 211, and 215).

- ▲ 198. EGLE, ARTUR. "Der Einfluss Italiens." In "Milton und Italien." Ph.D. diss., Freiburg im Breisgau, 1940, 74-86.

Smart provides invaluable evidence which establishes dates for Milton's English and Italian sonnets and identifies the influence of Tasso, Dante, Petrarch, and Della Casa on them (see entry 24). [In German]

- ▲ 199. GUIDI, AUGUSTO. *John Milton*. Brescia: Morcelliana, 1940, 7.

While Milton's English sonnets demonstrate a skillful use of Italian models, his Italian poems reveal an imperfect understanding of that language's idioms. [In Italian]

- ▲ 200. PRAZ, MARIO. *Rapporti tra la letteratura italiana e la letteratura inglese*. Milano: Marzorati, 1948, 168.

The Italian sonnets reflect Milton's thorough knowledge of Bembo's style, and only in minute particulars do they reveal their author to be one whose native language is not Italian. [In Italian]

- ▲ 201. PRINCE, F. T. "Milton's Sonnets." In *The Italian Element in Milton's Verse*. Oxford: Clarendon Press, 1954, 89–107.

Milton imitates and adapts the poetic practices of Tasso, Petrarch, Della Casa, and Bembo in writing his Italian and English sonnets. Several of their salient features—balanced or antithetic diction, suspended rhythm, intricate syntax, and a disregard for the traditional division between quatrain and tercet and octave and sestet—reflect Milton's desire to acknowledge and experiment with Italian models. The accomplishment of the English sonnets, small-scale efforts which develop the epic style found in *Paradise Lost*, results in part from Milton's repeated disregard for stanzaic division in his Italian sonnets, poems often technically flawed but creatively daring.

- ▲ 202. BROADBENT, J. B. *Some Graver Subject: An Essay on "Paradise Lost."* London: Chatto and Windus, 1960, 29, 31–33, 187.

A girl named Emilia, with whom Milton has fallen in love and to whom he proposes in Sonnet 6, prompts him to write six poems in Italian which display the presence of Petrarch despite the absence of a conflict between love and poetry as found in Sonnet 1. Sonnet 6 clarifies the genuineness of Milton's feeling: he now offers himself to Emilia in a way he had formerly reserved for his father and Diodati (see entry 209).

- ▲ 203. CAREY, JOHN. "The Date of Milton's Italian Poems." *Review of English Studies* 14 (1963): 383–86.

A phrase in *Elegy 6* ("patriis meditata cicutis" [89]), if interpreted to mean "in Italian" rather than "in English," helps establish Milton's writing of the Italian sonnets and the Canzone in or before December 1629 (see entry 212).

- ▲ 204. BALDI, SERGIO. "Poesie italiane di Milton." *Studi Secenteschi* 7 (1966): 103–30.

Italian critics wrongly object to the Petrarchan element in Milton's Italian

sonnets rather than to his adaptation of Petrarchan themes (see entries 191, 192, and 199). The time period of their dates of composition should be extended: the original drafts could have been done between 1626–30 with the revised and polished versions being completed in 1638–39 during Milton's Continental trip. New texts with minor emendations for each of the Italian poems based on the 1645 edition include full annotations and glosses from Florio's *Second Frutes* (1591) and *Queen Anna's New World of Words* (1611). The annotated texts provide parallel passages from both Italian and classical authors (see entry 220). [In Italian]

- ▲ 205. RIFFE, NANCY LEE. "A Fragment of Milton, from the Italian." *Philological Quarterly* 45 (1966): 447–50.

Reflecting an early eighteenth-century theory of translation, Aaron Hill's sixteen-line poem published in the *Plain Dealer* of 19 June 1724 is actually an adaptation of Milton's *Canzone*.

- ▲ 206. SHAWCROSS, JOHN T. "Milton's Italian Sonnets: An Interpretation." *University of Windsor Review* 3 (1967): 27–33.

Although literally concerned with the poet's love for a beautiful woman, the Italian sonnets also express the love of a heavenly being through the metaphor of human love. The human and divine love which oppose one another in Sonnet 2 have become fused by Sonnet 6 as this sequence of sonnets tests the speaker's ability and dedication to Emilia, a representation of "the earthly beauty and love which emulate divine beauty and love" (28). Such a reading of these poems helps date them, accounts for Milton's use of Italian, and removes the need to determine the identity of Emilia.

- ▲ 207. KOIZUMI, YOSHIO. "Milton and His Italian Love Sonnets." *Culture and Language* (Department of Foreign Language Studies, Sapporo University) 2 (1969): 29–46.

The Italian sonnets express the passion of Milton's youth tempered by his Puritanism and his preference for the dark beauty of Emilia, a beauty the young poet associates with Italy, the source of inspiration and love. In these early sonnets, he develops the artistic talent which results in the mature characters of Satan, Eve, and Dalila in his major poems. [In Japanese]

- ▲ 208. SHAW, J. E., and A. BARTLETT GIAMATTI. "The Italian Poems of John Milton." In *A Variorum Commentary on the Poems of John Milton*. Ed. Merritt Y. Hughes. 3 vols. in 5 to date (6 vols. projected). New York: Columbia Univ. Press, 1970, 1:363–88.

Much of the critical history of the Italian sonnets concerns their dates of composition, Milton's use of Italian, and the extent of his debt to earlier writers.

In all three matters controversy lingers, though most commentators now agree that Milton wrote them before he visited Italy (i.e., before 1638); that his knowledge of and facility with Italian were above average; and that the influence of Italian poets far exceeded what previous critics thought. As a group, they display both accomplishment and failure. Elegance, originality, and genuineness mark the *Canzone*, Sonnet 3, and Sonnet 6 while artificiality dominates and weakens Sonnets 2, 4, and 5 (see entries 150 and 177).

- ▲ 209. SHAWCROSS, JOHN T. "Milton and Diodati: An Essay in Psycho-dynamic Meaning." *Milton Studies* 7 (1975): 127-63.

Milton's correspondence with Diodati and details found in the *Epitaphium Damonis* raise the possibility of a homo-erotic relationship between them, a possibility which explains the superficiality and spiritual overtones of the Italian sonnets and the estrangement implied in *Elegia Sexta*. By emphasizing heterosexual attitudes in his short sequence of Italian poems, Milton has Emilia serve as a surrogate for Diodati to inform him that the nature of their relationship is about to change (see entry 202).

- ▲ 210. KOMORI, TEIJI. "Milton's Sonnets in Italian." *Journal of Obirin University and Junior College* 16 (1976): 189-94.

In treating the subject of love, Milton's Italian sonnets provide evidence about their author's emotional temperament and inexperience. The passive, humble admirer of Sonnet 2 who repeatedly compliments Emilia's beautiful singing voice and facility with languages appears more interested in an ideal to idolize than a person to love.

- ▲ 211. MUIR, KENNETH. "The Dark Lady of the Sonnets." *Kañina* 1 (1977): 67-73.

On the basis of her Italian descent, musical talent, and first name, Emilia Lanier appears more likely to be the *donna leggiadra* of Milton's Italian sonnets than the dark lady of Shakespeare's (see entries 105, 193, 197, and 215).

- ▲ 212. MILLER, LEO. "Milton's *Patriis Cicutis*." *Notes and Queries* 226 (1981): 41-42.

Milton's "patriis cicutis" in *Elegy 6* refers to his choice of language in the *Nativity Ode* rather than, as Carey believes, to his Italian sonnets (see entry 203).

- ▲ 213. STANTON, KAY. "From 'Jove' to 'Task Master': The Transformation From Pagan to Christian Deity in Milton's Sonnets 1-7." *University of Hartford Studies in Literature* 15-16 (1983-84): 67-77.

Milton's first seven sonnets form a sequence which expresses their speaker's efforts to gain divine approval through poetry. From his experiences with the

pagan deity Jove in Sonnet 1, the deified lady of the Italian poems, and the Christian taskmaster of Sonnet 7, the speaker successfully completes a religious and poetic quest and realizes his vocation as a Christian poet. By writing in English and Italian, Milton recapitulates the sonnet's historical development in which English writers at first adjust the Italian models to their own language but have frequent recourse to Petrarchan mannerisms. Through the speaker's decision in Sonnet 7, Milton effects a synthesis between the secular and the religious, and the pagan and the christian.

- ▲ 214. VOLPI, ANGIOLA MARIA. “*Pellegrina bellezza*: Recherche du ‘Peregrino’ et nostalgie épique dans la poésie italienne du jeune Milton.” In *Prélude Au Matin D'un Poète: “Such Sights as Youthful Poets Dream”: Traditions Humanistes Chez Le Jeune Milton*. Paris: Centre d'Histoire des Idées dans les Iles Britanniques, Université de Paris IV, Sorbonne, 1983, 17–32.

Explanations of “l'herbetta strana e bella” in Sonnet 3, “Pellegrina bellezza” in Sonnet 4, “caldo vapor” in Sonnet 5, and “S'arma di se, e d'intero diamante” in Sonnet 6 support a description of Milton's enthusiasm in the Italian poems as “nostalgie épique.” Both “pellegrina” and “peregrino” should be defined as rare, strange, or exceptional (as opposed to their more customary definition of foreign), for Milton wrote in Italian in order to embrace the “maraviglia.” His sources include not only Tasso, Dante, and Ovid, but Marino, Varchi, and Chiabrera. [In French]

- ▲ 215. LE COMTE, EDWARD. “Shakespeare's Emilia and Milton's: The Parameters of Research.” *Milton Quarterly* 18 (1984): 81–84.

The full identity of the dark lady of Milton's Italian sonnets remains a mystery. Most scholars believe her first name to be Emilia and her last name to be of Italian descent. If she turns out to be Emilia Varco, an earlier suggestion by Parker would be right: Milton hid her last name, like her first, in the sonnets themselves (see entries 105, 193, 197, and 211).

- ▲ 216. HESTER, THOMAS M. “Typology and Parody in ‘Upon the Circumcision.’” *Renaissance Papers* (1985): 61–71.

In “Upon the Circumcision” Milton accommodates the amatory language and verse of the Italian sonnets to a celebration of the Infant and announces a change in direction for his future poetry. Like Petrarch's *Canzone 366*, this poem becomes a vehicle of sacred parody in which the search for the divine becomes realized through the replacement of the earthly image of beauty and love (Emilia) by the Word (the Infant/Child/Savior).

- ▲ 217. SHOAF, R. A. *Milton, Poet of Duality: A Study of Semiosis in the Poetry and the Prose*. New Haven: Yale Univ. Press, 1985, 48–54, 126–29, 204.

In Sonnet 3 Milton connects the trope of the “arable self” to the mutability of language responsible for tropes themselves. The last couplet in Sonnet 3, which is relevant to the horticultural imagery of *Paradise Lost*, has its origin in Dante’s *Purgatorio* (30.115–20). Milton translates the Dantesque vocabulary of Sonnet 3 in the scenes of Adam and Eve’s repentance and forgiveness in *Paradise Lost* through the use of this trope involving sowing seed in good soil.

- ▲ 218. FLEMING, RAY. “‘Sublime and Pure Thoughts Without Transgression’: The Dantean Influence in Milton’s ‘Donna leggiadra.’” *Milton Quarterly* 20 (1986): 38–44.

Differing from Milton’s other five Italian poems in tone, voice, and treatment of the lady, Sonnet 2 resembles Dante of the *Dolce Stil Novo* rather than Petrarch, Della Casa, or Bembo. A religious hymn extolling the lady’s virtue replaces the Petrarchan compliment and the first-person speaker’s justification of himself as a poet or lover. Such an emphasis defines the nature of Milton’s feminine ideal as ethical and raises the possibility that Sonnet 2 may not have been written at the same time as the other Italian poems.

- ▲ 219. ENTERLINE, LYNN E. “‘Myself / Before Me’: Gender and Prohibition in Milton’s Italian Sonnets.” In *Milton and the Idea of Woman*. Ed. Julia M. Walker. Urbana: Univ. of Illinois Press, 1988, 32–51.

Writing love sonnets in Italian, Milton explores the same problem Petrarch presents in the *Canzoniere*—the poet’s relation to language and gender. Milton’s innovations in these poems reflect his attempt to adjust traditional representations of the relationship between the male poet and the female beloved. Lacanian and Freudian readings demonstrate how in Sonnet 3 language and gender intertwine rather than fragment. The poetics of exile and sorrow in Petrarch’s Sonnet 308 give way to a series of identifications between male self and female other in Sonnet 3 which links the two genders, promotes a unified poetic voice, and denies status for women apart from that voice.

- ▲ 220. CAMPBELL, GORDON. “Baldi’s *Studi Miltoniani*.” *Milton Quarterly* 24 (1990): 46.

In reprinting Baldi’s “Poesie italiane di Milton” in a posthumous collection of essays, the publisher introduces an error in line 3 of Sonnet 4 (see entry 204). As in Baldi’s original piece, the line should read “E de suoi lacci spesso mi ridea,” not “E de suoi lacci spessi mi ridea” as in the reprinted version.

Translations of Milton's Sonnets

- ▲ 221. SCHUHMANN, BERNHARD, ALEXANDER SCHMIDT, IMMANUEL SCHMIDT, and HERMANN ULLRICH, trans. *Miltons poetische Werke*. Leipzig: Heffes, 1900, 204-23, 252-67.

Textual notes, a bibliography of German translations, and a biographical sketch of the poet accompany translations of all of the sonnets into German verse. The only poetry written during the middle of Milton's life, they mark a turning-point in the history of the English sonnet and provide valuable evidence about their author's personal beliefs and experiences. [In German]

- ▲ 222. FERNOW, H., trans. "Miltons Sonnett auf seine Blindheit an seinen Freund Cyriack Skinner." *Englische Studien* 34 (1904): 446.

Sonnet 22 is translated into verse. [In German]

- ▲ 223. "On the Sonnets of Milton, with a Translation of One of His Italian Sonnets." *Censura literaria* 6 (1908): 414-17.

A majestic plainness characterizes Sonnets 14, 16, and 19. Sonnet 4 is translated into English blank verse.

- ▲ 224. HENRY, FERNAND, trans. *Les petits poèmes de John Milton* Paris: E. Guilmoto, 1909, 8-27, 84-93.

The English texts of ten sonnets (1, 7, 14, 16, and 18-23) appear with French verse translations on opposite pages. Two sets of notes consider literary and biographical sources and earlier French translations of the sonnets. [In French]

- ▲ 225. CLARK, JOHN, trans. *The Italian Poems of Milton and the "Pervigilium Veneris."* Cape Town: Darter Bros., 1911, 18pp.

The six Italian poems are translated into English verse without commentary.

- ▲ 226. UCHIGASAKI, SAKUSABURO, trans. *Jinsei Nikkun (Daily Precepts for the Human Life)*. Tokyo: Kaiseisha, 1915, 635.

Sonnet 7 is translated into prose. [In Japanese]

- ▲ 227. ÁRPÁD, TÓTH, trans. *John Milton. Kisebb Költemények*. Gyoman: Kner Izidor, Konyvnyomtató, Betuivel, 1921, 25-29.

Sonnets 1, 8, 19, 20, and 22 are translated into verse. [In Hungarian]

- ▲ 228. SAITO, TAKESHI, trans. "Man Niju-San ni Narite" and "Shitsumein no Uta." In *Appreciations of English Poetry*. 1924. 2 vols. Revised edition. Tokyo: Kenkyusha, 1942, 1:1-13; 2:1-4.

The English texts of Sonnets 7 and 19 appear in the first volume; verse translations appear in the second. [In Japanese]

- ▲ 229. THOMAS, WALTER, trans. "Les sonnets de Milton et sa vie intime." *Revue de l'Enseignement des Langues Vivantes* 41 (1924): 252-58, 289-96.

Prompted by historical events and personal experiences, Milton's English sonnets provide glimpses of Milton's private life and express forceful opinions about controversial issues of his day. Thirteen sonnets (8, 11-16, 18-20, 22, 23, and "On the New Forcers of Conscience") are translated into verse. [In French]

- ▲ 230. CESTRE, CHARLES, trans. *Oeuvres choisies*. Paris: La renaissance du livre, 1926, 38-39.

Sonnets 19 and 23 are translated into verse. [In French]

- ▲ 231. AZEGAMI, KENZO, trans. *Miruton no Shogai (The Life of Milton)*. Tokyo: Kaiseisha, 1927, 194-95.

Sonnet 18 is translated into colloquial verse. [In Japanese]

- ▲ 232. FUJII, TAKESHI, trans. “Shitsumei no Shi.” *Raku-En Soshitsu* 3 (1927): 204–5.

Sonnet 19 is translated into Japanese verse. [In Japanese]

- ▲ 233. NAKAMURA, TAMEJI, trans. *An Anthology of English Lyrical Poems*. Tokyo: Kenkyusha, 1927, 123–28.

The English texts of and textual notes for Sonnets 16, 18, and 19 accompany verse translations. [In Japanese]

- ▲ 234. OZEKI, IWAZU, trans. “An Appendix: Milton: Shi Shiyaki Sho” (*Tentative Verse Translations of the Selected Poems of Milton*). In *Studies in Milton*. Tokyo: Sukia Shoin, 1927, 111–17.

Four of the English Sonnets (7, 18, 19, and 22) are among the selections translated. [In Japanese]

- ▲ 235. YAGUCHI, TORU, trans. *Ju Dai Shisei: Shishu to sono Hito* (*Ten Great Saints of Poetry: Poems and Men*). Tokyo: Kyobunsha, 1927, 63–68, 82–84.

Verse translations of Sonnets 1, 7, 16, 18, 19, and 22 form a part of a biography of Milton. [In Japanese]

- ▲ 236. BOULÈGUE, A., trans. “Deux Sonnets de Milton.” *Revue de l’Enseignement des Langues Vivantes* 45 (1928): 3.

Sonnets 11 and 22 are translated into verse. [In French]

- ▲ 237. AL-WAKIL, TAHA ‘ABDUL-HAMID, trans. *As-Siyaseh al-Usbu’iyyah* (*Weekly Politics*), 21 June 1930, 6.

Sonnets 8 and 19 are translated into prose. [In Arabic]

- ▲ 238. HAMDI, ‘ABDUL-HAMID, trans. *As-Siyaseh al-Usbu’iyyah* (*Weekly Politics*), 11 June 1930, 24.

Sonnets 7, 19, and 23 are translated into verse. [In Arabic]

- ▲ 239. SAILLENS, ÉMILE, trans. *Les Sonnets anglais et italiens de Milton*. Traduits en sonnets français et commentés par E. Saillens. Paris: Fischbacher, 1930, 9–71.

A short introduction acknowledging the work of Havens, Saurat, and Henry precedes verse translations of all of the English sonnets and textual notes (see entries 25, 35, and 224). The editor provides titles for Sonnets 11–16 and departs from Milton’s numbering by inserting “On the New Forcers of Conscience” as Sonnet 14. [In French]

▲ 240. TAKETOMO, SOFU, trans. "Milton's Sonnet: 'To Mr. Lawrence.'" *The Study and Teaching of English* (Tokyo Bunrika University) 1 (1932): 4–5. Sonnet 20 is translated into verse. [In Japanese]

▲ 241. IWASHI, TAKEO, trans. *The Poetical Metaphysics of "Paradise Lost."* Tokyo: Publishing Society for Christian Thought Series, 1933, 7, 10–11, 52–54.

Sonnets 7, 19, and 23 are translated into verse. [In Japanese]

▲ 242. SHIGENO, TENRAI, trans. "Kare-ga Shitsumei ni tsuite" ("On His Blindness"). In *Tan Ko (Disinterested Fellowship)*. Tokyo: Tan Ko Kai (Society for Disinterested Fellowship [Waseda University]), 1933, 18–20.

The English text of Sonnet 19 and a Japanese verse translation appear side by side. The following page contains an illustration of Milton's manuscript text. [In Japanese]

▲ 243. MACHINO, SHIZUO, trans. *Miruton: Jinsei no Sho* (Milton: A Book for the Human Life). Tokyo: Kinseido, 1938, 111–34.

Commentary on the English sonnets accompanies verse translations of all 18 poems, including "On the New Forcers of Conscience." [In Japanese]

▲ 244. SHIMIZU, NOBURU, trans. "Adorations of the Puritans—Milton." In *Sinclair: A New History of World Literature*. Tokyo: Arususha, 1940, 153–62.

Sonnet 18 is translated into verse. [In Japanese]

▲ 245. CASTELLI, ALBERTO, trans. "Il Poeta e il Polemista." In *Milton: Liriche e Drammi*. Milano: Montuoro, 1941, 24–26.

Sonnets 1, 7, and 18 are translated into verse. [In Italian]

▲ 246. LOMBARDI, MARCO, trans. "I Versi Italiani di Milton." In *Sansone Agonista. Como*. Milano: Bompiani, 1943, 177–79.

Milton's five Italian sonnets and Canzone are translated into English verse. Literary exercises written by a great poet in a language he did not completely understand, they vary in accomplishment and look back to the poetry of the sixteenth century, approaching in tone Michelangelo's lyric poetry. [In Italian]

▲ 247. IZZO, CARLO, trans. *Sansone Agonista, I Sonetti*. Firenze: G. C. Sansoni, 1948, xxxiv + 250pp.

Textual notes accompanying prose translations of the English sonnets indicate

each poem's initial publication date, the origin or occasion prompting its composition, the rhyme scheme of the sestet, and selected secondary criticism. The Italian poems, left untranslated, appear in an appendix. [In Italian]

- ▲ 248. MIYANISHI, MITSUO, trans. "On Milton's Last Sonnet." *Eigo Orai* 3 (1956): 1-4.

Sonnet 23 with textual notes and commentary is translated into verse. [In Japanese]

- ▲ 249. YOSHITAKE, MICHIO, trans. *English Poems: Selected Chiefly from Palgrave's Golden Treasury*. Tokyo: Baifukan, 1956, 67-68, 151-56.

Textual notes and commentary accompany a verse translation of Sonnet 19 (see entry 259). [In Japanese]

- ▲ 250. KHULUSI, SAFA', trans. *Dirasat fil adab al-muqaran wal madhabib al-adabiyeyh* (*Studies in Comparative Literature and Literary Schools*). Baghdad: Al-Rabitah, 1957, 148-49.

Sonnet 18 is translated into verse. [In Arabic]

- ▲ 251. FATTORI, BRUNO, trans. *John Milton: I Sonetti*. Milano: Ceschina, 1958, 12-80.

Verse translations of the English sonnets appear opposite the English texts on facing pages; the Italian sonnets are printed but not translated. Explanatory notes indicate dates of composition, but those offered for Sonnets 1, 9, 11, 12, 21, and 23 are speculative. Milton writes sonnets in the Italian style mindful of the examples of Dante, Wyatt, and Della Casa. [In Italian]

- ▲ 252. MIYANISHI, MITSUO, trans. "Miruton no Daiichi Sonneto." ("Milton's First Sonnet.") *A Manual of English Literature* 3 (1960): 4-5.

Sonnet 1 is translated into verse (see entry 271). [In Japanese]

- ▲ 253. MIYANISHI, MITSUO, trans. *M. Arnold and Scherer: Essays on Milton*. Tokyo: Apollon-sha, 1962, 74, 97.

Sonnets 16 and 21 are translated into verse. [In Japanese]

- ▲ 254. MIYANISHI, MITSUO, trans. "Some Problems on Milton's Blindness." *Review of English Literature* (Kyoto University) 10 (1962): 32-33, 37-38, 40-41.

Sonnets 7, 19, and 22 are translated into verse. [In Japanese]

- ▲ 255. ARAI, AKIRA, trans. "John Milton's Sonnet XIX." *Eigo Kenkyu* 59 (1965): 42–43, 59.

Sonnet 19 is translated into verse. Written in the Petrarchan style, it reflects the spiritual quality of Milton's work through its emphasis on the parable of the talents. [In Japanese]

- ▲ 256. ISHIDA, YASUO, trans. "A Chinese Translation of Milton's 'On His Blindness,' Found in *Hea urh kwan chin*." *Bunka Ronshu (Bulletin of Human Sciences)*, Fukuoka College of Technology 1 (1966): 1–11.

A verse translation of Sonnet 19 in Chinese, presumably by James Legge, appears in the February 1854 issue of a monthly pamphlet published by English ministers at Hong Kong during the years 1853–56 for the purpose of propagating Christianity. [In Japanese]

- ▲ 257. WÖRPENBERG, KARL-HEINZ, trans. "Einfuhrung in das englische Sonett." *Neueren Sprachen* 15 (1966): 25–30.

Sonnet 19 is translated into verse. Much of its meaning derives from its author's careful arrangement of rhythm, rhyme, sound, and allusion to augment its theme, one expressed through an emphasis on "spent" light, eyesight, and talent. [In German]

- ▲ 258. ARAI, AKIRA, trans. "Milton's Poem: *On the late Massacre in Piedmont*." *Eigo Kyoiku: The English Teachers' Magazine* 17 (1968): 27.

Sonnet 18 is translated into verse. [In Japanese]

- ▲ 259. MORISAWA, SABURO, trans. "Some Problems in Translating English Verse." *English and American Studies* (Osaka University) 6 (1968): 1–16.

Two verse translations of Sonnet 19, one by Morisawa, the other by Yoshitake, illustrate the difficulty of translating English poetry into Japanese (see entry 249). [In Japanese]

- ▲ 260. MIYANISHI, MITSUO, trans. "On Milton's 'Mirth' and 'Melancholy.'" *Sandai Review of English Studies* (Kyoto Sangyo University) 1 (1969): 12–13.

Sonnet 20 is translated into verse. [In Japanese]

- ▲ 261. TAKATA, HISATOSHI, trans. *What is English Poetry?* by James Kirkup. 2 vols. Tokyo: Eihosha, 1970, 1:62; 2:24–25, 45.

The English text of Sonnet 19 appears in Volume 1; a prose translation with notes appears in Volume 2. [In Japanese]

- ▲ 262. SAILLENS, ÉMILE, trans. “*Lycidas*” et Sonnets. Paris: Aubier Montaigne, 1971, 97–202.

Verse translations of the English sonnets appear opposite Milton's texts on facing pages. Notes and critical commentary gloss each poem, and a brief introduction considers the time period in which the Italian sonnets were most likely written (their texts are not included). Because the Italian sonnets are not numbered, the numbers assigned to the English sonnets differ significantly from Milton's. [In French]

- ▲ 263. NODA, MOTOKA, trans. “On His Blindness.” *Signs of the Times* 77 (1977): 28.

Sonnet 19 is translated into verse. This sonnet illustrates the spirituality of Milton's poetry. [In Japanese]

- ▲ 264. KOIZUMI, YOSHIO, trans. “Milton's Latin Poems (*Elegia Septima, Ad Patrem*), and Italian Sonnets.” *Bulletin of Aizu Junior College* 35 (1978): 51–75.

The Italian sonnets are translated into verse and appear alongside Milton's texts. [In Japanese]

- ▲ 265. ARAI, AKIRA, trans. “Milton no Sonnet Enshu (1).” *Eigo Seinen (The Rising Generation)* 127 (1981): 85–87.

Translations of passages from Sonnets 1, 2 and 7 illustrate the Italian element in Milton's sonnets, a feature which explains his particular connection to earlier sonnet writers and marks his departure from them. [In Japanese]

- ▲ 266. ARAI, AKIRA, trans. “Milton no Sonnet Enshu (2).” *Eigo Seinen (The Rising Generation)* 127 (1981): 121–23.

Textual notes and critical commentary supplement a verse translation of Sonnet 8 which appears beside the English text. Historical and biographical factors, as Nardo and Prince have argued, figure prominently in all of Milton's sonnets (see entries 149 and 201). [In Japanese]

- ▲ 267. ARAI, AKIRA, trans. “Milton no Sonnet Enshu (3).” *Eigo Seinen (The Rising Generation)* 127 (1981): 203–5.

The English texts of Sonnets 9 and 12 precede verse translations accompanied by textual glosses and explanatory notes. [In Japanese]

▲ 268. ARAI, AKIRA, trans. "Milton no Sonnet Enshu (4)." *Eigo Seinen (The Rising Generation)* 127 (1981): 247-49.

A verse translation of Sonnet 15 with notes and commentary follow a reproduction of its English text. The overt use of politics, religion, history, and autobiography in this poem influences Wordsworth's sonnet writing in the nineteenth century. [In Japanese].

The English Sonnets

Sonnet 1: “O Nightingale, that on yon bloomy Spray”

- ▲ 269. ELLEDGE, SCOTT. “Milton, Sappho (?), and Demetrius.” *Modern Language Notes* 58 (1943): 551–53.

The *Index* to the Columbia edition of Milton’s works erroneously lists Sappho as the source for line 6 of Sonnet 1.

- ▲ 270. HARRISON, THOMAS P. *They Tell of Birds: Chaucer, Spenser, Milton, Drayton*. Austin: Univ. of Texas Press, 1956, 85–87.

By enlisting the nightingale in the service of Eros, Milton returns to the tradition of Clanvowe and Chaucer in his first English sonnet and repeatedly expresses his contempt for the cuckoo. Like Spenser, he uses birds to convey erotic sentiments.

- ▲ 271. MIYANISHI, MITSUO. “Milton’s First Sonnet.” *A Manual of English Literature* 3 (1960): 4–5.

Milton writes Sonnet 1 during his early days at Cambridge, most likely in 1628 shortly after he composed *Elegy 7*. Discussing the same subject (love), the elegy and the sonnet serve as appropriate introductions to Milton’s Italian poems in which he writes of his affection for Emilia, a beautiful Italian woman. Appearing between the elegy and the Italian sonnets in the 1645 edition, Sonnet 1 informs the contexts of both. It reflects the influence of Petrarch, and it derives its theme from Clanvowe, not Chaucer (see entry 252). [In Japanese]

- ▲ 272. LIEVSAY, JOHN LEON. "Milton Among the Nightingales." *Renaissance Papers* 1958, 1959, 1960 (1961): 36–45.

Drawing upon traditional associations of the cuckoo and the nightingale as found in classical mythology and English folklore, Milton presents the nightingale of Sonnet 1 as a symbol of his own poetic nature. Its "liquid notes," "soft lay," and warbled song appear in later poems (*Il Penseroso*, *Comus*, and *Paradise Lost*) and call attention to the parallels between the bird and the poet as singers (see entry 274).

- ▲ 273. WILLIAMS, MEG HARRIS. *Inspiration in Milton and Keats*. London: Macmillan, 1982, 22, 37.

In Sonnet 1 Milton associates inspiration with the nightingale's song which restores the faith and spirit of the isolated, vulnerable, and gloomy poet at odds with the mechanical progression of the seasons and the world of everyday nature. The bird's "liquid notes" and "soft lay" prompt the poet to follow the dictates of his heart.

- ▲ 274. KERRIGAN, JOHN. "Milton and the Nightingale." *Essays in Criticism* (1992): 107–21.

More concerned with music than love, Sonnet 1 expresses Milton's life-long concern with the passing of time and his poetic creativity. The poem stresses the performance of the nightingale in the context of belatedness—has the act of singing been timely or has the proper occasion already passed by? Such questions stand at the center of Milton's writings, recurring not only in other sonnets but in *Paradise Lost* and *Paradise Regained*. The image of Philomela best captures Milton's anxiety about fulfilling God's will as a poet-prophet who responds to the immediacy of an occasion. His sonnets reflect through their occasionality the poet's desire to "timely sing" (see entry 272).

Sonnet 7: "How soon hath Time the subtle thief of youth"

- ▲ 275. NETHERCOT, ARTHUR H. "Milton, Jonson, and the Young Cowley." *Modern Language Notes* 49 (1934): 158–62.

Abraham Cowley, author of *Poetical Blossoms* (published in 1633 but in circulation as early as 1631), may have aroused the envy of Milton and may be among the "more timely-happy spirits" mentioned in line 8 of Sonnet 7 (see entries 278, 281, 292, and 302).

- ▲ 276. PARKER, W. R. "Some Problems in the Chronology of Milton's Early Poems." *Review of English Studies* 11 (1935): 276–83.

When Milton uses the Latin phrase *Anno aetatis* (as he does to date eight of his Latin and two of his English poems), he means "at the age of" rather than "in

the year of age.” Therefore, Sonnet 7, dated with this phrase, must have been written in December 1632 (see entries 81, 285, and 292)

- ▲ 277. PARKER, WILLIAM R. “Milton’s Unknown Friend.” *Times Literary Supplement*, 16 May 1936, 420.

Milton wrote the “Letter to an Unknown Friend” with Sonnet 7 enclosed to Thomas Young, his former tutor, then residing with his family in Stowmarket (see entry 81).

- ▲ 278. SMITH, ROLAND M. “Spenser and Milton: An Early Analogue.” *Modern Language Notes* 60 (1945): 394–98.

The striking similarities between the octave of Milton’s Sonnet 7 and a passage in one of Spenser’s Latin verse letters to Gabriel Harvey suggest that Spenser is one of the “timely-happy spirits” to whom Milton alludes in line 8 (see entries 275, 281, 292, and 302).

- ▲ 279. DORIAN, DONALD C. “Milton’s ‘On His Having Arrived at the Age of Twenty-Three.’” *Explicator* 8 (1949): Item 10.

In the last two lines of Sonnet 7, “all” refers to “Time” in line 12, “it” refers to “all,” “so” refers to “as ever,” and “as ever” modifies “is.” These lines can thus be paraphrased: “All Time is, if I have grace to use it so, as eternity in God’s sight” (see entry 280).

- ▲ 280. SVENDSEN, KESTER. “Milton’s ‘On His Having Arrived at the Age of Twenty-Three.’” *Explicator* 7 (1949): Item 53.

“All is,” “so,” and “as ever” are the key words that clarify the last two lines of Sonnet 7. While three readings are plausible, the most satisfying is “All that matters is whether I have grace to use my ripeness in accordance with the will of God as one ever in His sight.” In this interpretation, “it” in line 13 refers to “ripeness,” “so” refers to the “will of heaven,” and “as ever” refers to “use” (see entry 279).

- ▲ 281. DORIAN, DONALD C. “Charles and Milton (1629–1634).” In *The English Diodatis: A History of Charles Diodati’s Family and His Friendship with Milton*. New Brunswick, N.J.: Rutgers Univ. Press, 1950, 142–44.

Although the uncertainty of the dates of the “Letter to an Unknown Friend” and of Diodati’s return to England makes his influence on Milton’s life in 1632 impossible to assess, his progress in studying medicine may be a source for Milton’s comparison of his relatively slow development with the rapid advance of others in Sonnet 7. Diodati could possibly be one of the “more timely-happy spirits” (see entries 81, 275, 278, 292, and 302).

- ▲ 282. WOODHOUSE, A. S. P. *Milton the Poet*. Toronto: J. M. Dent, 1955, 7-8.

Sonnets 7 and 19 differ from *Elegy 5* and the *Nativity Ode*, poems which clarify and intensify an essentially positive experience. Each sonnet begins with a problem, moves toward the resolution of tension and difficulty, and forms a distinctive pattern characteristic of all of Milton's major poems: an extra-aesthetic experience is objectified, reviewed, and transcended through the writing of poetry. As the first record of Milton's decision to dedicate his life to poetry and God, Sonnet 7 marks a point of departure in his career from which he will never return.

- ▲ 283. CHEEK, MACON. "Of Two Sonnets of Milton." *Renaissance Papers*, 1956 (1956): 82-91.

In their ideas, style, and phrasing, Milton's early works anticipate later ones while his later poems frequently echo his earlier ones. This reciprocal relationship exists among the "Letter to an Unknown Friend," Sonnet 7, and Sonnet 19. The earlier sonnet and letter contain images and suggestions found in the later poem, and three gospel passages alluded to in the letter also have a bearing on Sonnet 19. As a poem which combines the theme of *tempus fugit* with the theme of personal dedication, Sonnet 7 departs from but has correspondences with the concerns of the sonnet written much later in Milton's career.

- ▲ 284. WITHIM, PHILIP M. "A Prosodic Analysis of Milton's Seventh Sonnet." *Bucknell Review* 6 (1957): 29-34.

In Sonnet 7 the complexity of emotion determines the complexity of versification, the forcefulness of the poem resulting from the tension between the emotion expressed and the poetic form which attempts to contain it. The thought of the entire poem is built upon reversals and contradictions: each quatrain presents a paradox which the next contradicts, though the second presumes continuity because it issues from and explains the first (see entry 282).

- ▲ 285. SIRLUCK, ERNEST. "Milton's Idle Right Hand." *JEGP: Journal of English and Germanic Philology* 60 (1961): 781-85.

Parker's interpretation of Milton's use of the phrase *Anno aetatis* does not hold up under careful scrutiny and should not be used as a basis for dating Sonnet 7 (see entry 276). December 1631, the traditional date of composition, remains more satisfactory (see entries 81 and 292).

- ▲ 286. SHAWCROSS, JOHN T. "Milton's Decision to Become a Poet." *Modern Language Quarterly* 24 (1963): 21-30.

Since Milton did not decide to begin his career as a poet until the fall of 1637,

Sonnet 7, like the “Letter to an Unknown Friend,” comments on his lack of achievement. It says nothing about a career as a poet or anything specific about what he will accomplish in the future (see entry 81).

- ▲ 287. FRENCH, ROBERTS W. “Reading a Poem: Two Sonnets by Milton.” *Concerning Poetry* 2 (1969): 11-16.

Sonnets 7 and 19 resemble one another in theme and form, but the latter reflects more experience and technical mastery. By taking more liberties with sonnet structure in the later poem, Milton creates an organic order artistically superior to the imposed regularity of Sonnet 7. The earlier sonnet demonstrates Milton learning the craft of sonnet writing. The later sonnet, shaped in the form of an hour-glass and built around four words (“I . . . ask” and “Patience . . . replies”), registers the lesson learned: upon a traditional arrangement (Sonnet 7) Milton forges a new unity (Sonnet 19).

- ▲ 288. FRIEDMAN, DONALD. “Harmony and the Poet’s Voice in Some of Milton’s Early Poems.” *Modern Language Quarterly* 30 (1969): 523-34.

In Sonnet 7, Milton reconciles his impatience to assume the prophetic vision of the mature poet not through logic or explanation, but through a statement urging himself to submit his will to providence. The ripeness he wants will fit the “lot” assigned to him by God.

- ▲ 289. PARTRIDGE, A. C. “Milton.” In *The Language of Renaissance Poetry: Spenser, Shakespeare, Donne, Milton*. London: Andre Deutsch, 1971, 268-70.

The diction, rhetoric, rhyme scheme, and imagery of Sonnet 7 display Milton’s characteristic use of the sonnet form. The poem’s few, well-balanced thoughts reflect his confidence in adapting Elizabethan English to Italian sonnet practices, and its diction creates an illusion of directness even with the presence of amplification.

- ▲ 290. STOLLMAN, SAMUEL S. “Analogues and Sources for Milton’s ‘Great Task-Master.’” *Milton Quarterly* 6 (1972): 27-32.

In addition to the Old and New Testaments and classical sources such as Pindar, Milton uses the Hebrew *Mishnah* as his most striking and inclusive analogue of the task-master.

- ▲ 291. HILL, JOHN SPENCER. “Poet-Priest: Vocational Tension in Milton’s Early Development.” *Milton Studies* 8 (1975): 41-69.

Neither Sonnet 7 nor the “Letter to an Unknown Friend” supports the idea that Milton decided against a career in the church in favor of poetry in 1632. The

sonnet rejects nothing. Instead its speaker declares a willingness to follow “the promptings of God’s will” (45) whatever they may be (see entry 81).

▲ 292. HUNTER, WILLIAM B., JR. “The Date of Milton’s Sonnet 7.” *English Language Notes* 13 (1975): 10–14.

Church records and speculation that Milton was expecting to receive a fellowship indicate the most likely date of composition for Sonnet 7 to be December 1631. The “more timely-happy spirits” may be Milton’s fellow students who had been ordained (see entries 81, 275, 276, 278, 281, 285, and 302)

▲ 293. KOMORI, TEIJI. “The Will of Heaven in Milton’s Sonnet VII, ‘How Soon Hath Time.’” *Journal of Obirin University and Junior College* 17 (1977): 211–17.

Sonnet 7 reveals the poet’s reliance on God, his willingness to be led by time and the will of heaven. Forgoing the plans others had for him, Milton accepts his lack of accomplishment as part of God’s plan and declares that henceforth he will use his talent to fulfill whatever his creator has planned for him.

▲ 294. STRINGER, GARY. “A Jot and Tittle More on Milton’s ‘How Soon Hath Time’ and the ‘Letter To A Friend.’” *Seventeenth-Century News* 36 (1978): 9–10.

In Milton’s “Letter to an Unknown Friend,” a scriptural allusion to the gospel of John which draws upon Matthew 24.43–44, supplies the epithet for his solicitous friend, identifies the enemy as a thief, and throws light on Milton’s reference to time as the robber of youth in Sonnet 7. The biblical source establishes Milton’s concept of time in the sonnet as essentially Christian and reflects his confidence in the will of heaven.

▲ 295. HILL, JOHN SPENCER. *John Milton: Poet, Priest and Prophet: A Study of Divine Vocation in Milton’s Poetry and Prose*. London: Macmillan, 1979, 26, 33–36, 38, 44, 49, 54, 63, 66, 81, 97, 100, 107, 199, 210, 215, 224.

In Sonnet 7 Milton dedicates his poetic abilities to God as he had done previously in 1629 in a tone of submission and obedience rather than defiance. He postpones but does not reject the idea of taking holy orders. If there is a vocational feature expressed in the sonnet, it is that of unpreparedness, the distinctive mark of all of the poetry before 1639 (see entries 296 and 303).

- ▲ 296. KENT, MARGO ANNE. "Unserviceable to Mankind, Letter to an Unknown Friend, and the Poetic Liturgies of 1633." In "Poetry as Liturgy: Poet as Priest in Some of Milton's Early Poetry." Ph.D. diss., York University (Canada), 1981, 124-85.

Sonnet 7, one of several works Milton writes between 1629 and 1637, reveals his uncertainty about entering the ministry and general anxiety about his vocation, an issue he wrestles with during this eight-year period. Enclosed with the "Letter to an Unknown Friend," the sonnet offers evidence of Milton's emerging belief that a poet is a type of priest who serves God in non-traditional ways (see entries 295 and 303).

- ▲ 297. SHULLENBERGER, WILLIAM A. "The Power of the Copula in Milton's Sonnet VII." *Milton Studies* 15 (1981): 201-12.

Like several of Milton's later works, Sonnet 7 redefines time, action, and identity in a way that requires reading its beginning in light of its ending. Through the use of the copula, Milton organizes the sonnet's sestet and allows the reader to follow the speaker's movement away from a dejected sense of mortality to a proper understanding of how his life should be defined in relation to time and God.

- ▲ 298. BOOTH, STEPHEN, and JORDAN FLYER. "Milton's 'How Soon Hath Time': A Colossus in a Cherrystone." *ELH: A Journal of English Literary History* 49 (1982): 449-67.

Sonnet 7's grammar and syntax, allusions to the parables of the vineyard and of the talents, and sonnet form dramatize how the speaker understands and participates in a theology that includes humility, free will, rewards, grace, and justice. The poem moves in two directions simultaneously, proposing one idea and then qualifying it with another. This pattern appears most noticeably in the final lines of the sonnet where an "if" clause offsets the earlier use of "all is" and allows the reader several possible interpretations, all of which are based ultimately upon incidental distinctions of little importance. Through such a complex network of allusion, implication, logic, and semantics, Milton interrelates the elements of his theology to make this small, short poem large and successful.

- ▲ 299. DAVIS, JAMES E. "Two Sonnets for All Seasons by John Milton." *Florida English Journal* 18 (1982): 21-22.

Because of their similarities in theme and structure, Sonnets 7 and 19 work well in the classroom. Much like an academic exercise written during its author's immature years, Sonnet 7 concerns Milton's lack of development and accomplishment. More subtle in thought and organization, Sonnet 19 echoes the diction and style of the King James Bible.

- ▲ 300. LAWRY, J. S. "Postscript and Prescript in Two Milton Sonnets." *Milton Studies* 18 (1983): 77-84.

Sonnets 7 and 19 convey their statements in a pattern consisting of a proposition expressing pathos and protest in the octave followed by a corrective assertion in the sestet. Through the use of debate and dialogue, question and answer, and expostulation and reply, Milton creates in each poem a new text and a countertext that offset one another and have their beginnings and endings interrelated.

- ▲ 301. GOUWS, JOHN. "Milton's 'Three and Twentieth Year.'" *Notes and Queries* 229 (1984): 305-7.

In Sonnet 7 and "An Epitaph on the Marchioness of Winchester," Milton associates the number 23 with incompleteness. While the speaker in Sonnet 7 expresses concern over his seeming lack of accomplishment, in the "Epitaph" Milton stresses the incompleteness of Jane Paulet's life by drawing attention to her death one year short of 24, a number associated with completeness because of the number of hours in a day (see entry 302).

- ▲ 302. MAULE, JEREMY. "Milton's 'Three and Twentieth Year' Again." *Notes and Queries* 231 (1986): 32-33.

Line 14 of "An Epitaph on the Marchioness of Winchester" points out the weakness of Gouws's claim for the significance of the number 23 (see entry 301). In Sonnet 7, Milton could be remembering a precocious neo-Latin poet, Arthur Johnson, who became poet laureate of Scotland during his twenty-third year (see entries 275, 278, 281, and 292).

- ▲ 303. SWISS, MARGO. "Crisis of Conscience: A Theological Context for Milton's 'How Soon Hath Time.'" *Milton Quarterly* 20 (1986): 98-103.

Best read in conjunction with Milton's "Letter to an Unknown Friend," Sonnet 7, like the letter, depicts the poet's vocational struggles and justifies his procrastination over whether or not to enter the ministry. Aware of the writings of reform thinkers such as Perkins and Whately on the subject of one's conscience, Milton represents a speaker undergoing the self-scrutiny and reflection essential to discovering the nature of one's service to God. By emphasizing the need for self-examination, the sonnet and the letter simultaneously express conscientious anguish and Christian reconciliation (see entries 81, 295, and 296).

Sonnet 8: "Captain or Colonel, or Knight in Arms"

- ▲ 304. HANFORD, JAMES HOLLY. "Milton and the Art of War." *Studies in Philology* 18 (1921): 232-66.

Even though Milton most likely did not post Sonnet 8 on his door or participate directly in the military activities of 1642, he conveys a serious rather than a lighthearted attitude in this poem. Identifying his own situation with that of Pindar, he comments on the value of art in times of civil and political unrest. Further evidence of his study and knowledge of war and the art of fighting appears in Sonnets 15, 16, and 17.

- ▲ 305. PARKER, WILLIAM RILEY. *Milton's Debt to Greek Tragedy in "Samson Agonistes."* Baltimore: Johns Hopkins Univ. Press, 1937, 245-46.

Milton's allusions to Euripides in Sonnets 8 and 23 suggest he was the poet's favorite classical writer.

- ▲ 306. FALLON, ROBERT THOMAS. "Milton's Military Imagery: Its Growth and Function in His Art." Ph.D. diss., Columbia University, 1966, 232pp.

Not until 1642 does Milton begin to include significant military imagery in his work, especially in Sonnet 8 and in *Of Education*. This imagery, which also appears in the *History of Britain*, *Paradise Lost*, and *Paradise Regained*, strengthens the dramatic structure of his poems and creates works "doctrinal and exemplary to a nation."

- ▲ 307. GREGORY, E. R. "'Lift not thy speare against the Muses bowre': Essay in Historical Explication." *Milton Quarterly* 11 (1977): 112-13.

Line 9 of Sonnet 8 may be paraphrased "do not use violence against the home of the poet," but reading the line to mean "a place where arts and letters are taught" discloses Milton's doubt about his future as a poet after his separation from Mary Powell: "The Muses bowre that is no Muses bowre joins a speare that is no speare in a sonnet that celebrates the power of poetry to endure in images that, on reflection, suggest rather its transiency" (113).

- ▲ 308. FALLON, ROBERT THOMAS. "Milton's 'defenseless doors': The Limits of Irony." *Milton Quarterly* 13 (1979): 146-51.

In Sonnet 8, Milton defines the role he will play in the turmoil of the 1640s with a directness and resolve which clarify the poem's meaning and tone. As a poet, he will praise the valor and guide the humanity of soldiers who bear arms.

- ▲ 309. VANCE, JOHN A. "The Sestet of Milton's Sonnet VIII." *Milton Quarterly* 13 (1979): 48-49.

The allusion to Alexander and Pindarus in the sestet of Sonnet 8 expresses Milton's fear that he, as a poet, will be unappreciated and encumbered as a result of the civil unrest around him. His subsequent allusion to Lysander and Euripides hints at a great scheme planned for the future, which will culminate in the poetry of *Paradise Lost*, twenty-five years later.

- ▲ 310. SHARRATT, BERNARD. "The Appropriation of Milton." *Essays and Studies* (1982): 30-44.

Because the poet in Milton's early poems frequently plays particular social roles, it is not entirely implausible to believe Milton actually attached Sonnet 8 to his door.

- ▲ 311. MUELLER, JANEL M. "On Genesis in Genre: Milton's Politicizing of the Sonnet in 'Captain or Colonel.'" In *Renaissance Genres: Essays on Theory, History, and Interpretation*. Ed. Barbara Kiefer Lewalski. Cambridge: Harvard Univ. Press, 1986, 213-40.

Important links exist between Milton's sonnet writing and his prose tracts. The resumption of sonnet writing around 1642 signals the beginning of Milton's efforts to make his poetry and prose complementary. The concern for the state of the nation expressed in Sonnet 8, for example, also appears in prose works of the same period. Therefore, it is a mistake to consider Milton's sonnets as short compositions that fill in the gaps in a career temporarily stalled, for much of this poetic expression affirms ideas cast in less promising ways in the prose tracts. Sonnet 8 marks Milton's significant decision to return to the sonnet to express political and personal concerns. Rather than viewing the sonnets as biographical exercises, we learn more from seeing how Milton's choice of this genre at a specific time in his career matches his political and ideological concerns.

- ▲ 312. GOLDSTEIN, PETER. "The Walls of Athens and the Power of Poetry: A Note on Milton's Sonnet 8." *Milton Quarterly* 24 (1990): 105-8.

The allusion to Plutarch in the final lines of Sonnet 8 introduces a discrepancy between Milton's account of "the repeated air / Of sad Electra's Poet," which saved the walls of Athens, and his source, which makes clear that the city was spared but its walls were destroyed. This deliberate change results from Milton's wish to draw upon the literal and figurative senses of the word "walls" to convey the idea that a work of art, even if accompanied by a good performance (as in the case of the classical example), will need an appropriate audience to succeed. The sonnet thus becomes a wry comment on Milton's own chances for success with the "Captain or Colonel, or Knight in Arms."

Sonnet 9: "Lady that in the prime of earliest youth"

▲ 313. KNIGHT, W. NICHOLAS. "Milton's Sonnet IX: The Lady in 'Lady that in the Prime.'" *Publications of the Missouri Philological Association* 1 (1976): 14–23.

Written during or not long after November 1642, Sonnet 9 very likely addresses an unmarried woman in her twenties, Lady Alice Egerton. Verbal parallels among four lines of the sonnet (2–3 and 13–14) contain the entire movement of the poem—from what the lady has chosen to what her reward will be. Intertwoven within this structure are biblical references and images drawn from the Sermon on the Mount, the story of Ruth, the allegory of the bridegroom and the virgins, and the story of Mary and Martha, images that work simultaneously on a spiritual and a physical level.

▲ 314. MILLER, LEO. "John Milton's 'Lost' Sonnet to Mary Powell." *Milton Quarterly* 25 (1991): 102–7.

Critics have been misled by the location of Sonnet 9 in the 1645 and 1673 editions and have erroneously dated its composition to after the marriage of Milton to Mary Powell in June 1642. The poem makes best sense, however, as an expression of praise, admiration, and consolation given by Milton to his bride-to-be who has been ridiculed by others prior to their wedding. If, as some have suggested, the poem addresses a ten-year old girl or Miss Davis (see entries 10, 24, 94, and 105), not only the language but the biblical allusions appear highly inappropriate.

Sonnet 11: "A Book was writ of late called Tetrachordon"

▲ 315. SMITH, W. F. "Milton's Sonnet on 'Tetrachordon': 'Like.'" *Notes and Queries* 12th ser., 2 (1916): 7.

The meaning of "like" in line 10 of "A Book was Writ" may be derived from an anecdote appearing in Erasmus's *Adagia*. Milton insists that English mouths, becoming inured to rough sounding Scottish names, are therefore "like" them.

▲ 316. SCHULTZ, HOWARD. "'A Book Was Writ of Late....'" *Modern Language Notes* 69 (1954): 495–97.

The last lines of "A Book was Writ" refer to the decay of learning in the sixteenth century, an attitude Milton believes his own age shares (see entry 318). Cheke, like Milton, stands apart from the ignorance surrounding him, and the sonnet's closing lines are best paraphrased: "As that dull age to thee, so this dull age to me" (496).

▲ 317. BRINKLEY, ROBERTA FLORENCE, ed. *Coleridge on the Seventeenth Century*. Durham, N.C.: Duke Univ. Press, 1955, 552–53, 570.

Coleridge finds Sonnet 11 a fair specimen of the sonnets but Milton's tribute to Henry Lawes (Sonnet 13) ironically the least musical of them all.

▲ 318. FRENCH, J. MILTON. "A Comment on 'A Book Was Writ of Late. . .'" *Modern Language Notes* 70 (1955): 404–5.

Schultz misreads the allusion to Cheke in line 12 of "A Book was Writ," which seems pointless unless it calls attention to the difference between the England of his time and Milton's (see entry 316). Statements in *Tetrachordon* indicate clearly that Milton held in high regard the learning and piety associated with Cheke and the reign of Edward VI.

▲ 319. KRANIDAS, THOMAS. *The Fierce Equation: A Study of Milton's Decorum*. The Hague: Mouton, 1965, 81–82.

Milton's contemptuous response in Sonnet 11 to those misunderstanding his divorce tracts gives way in Sonnet 12 to genuine disappointment over the "barbarous noise" which disturbs but does not destroy the real harmony of his vision.

▲ 320. COOK, PATRICK J. "Resembling Unlikeness: A Reading of Milton's *Tetrachordon* Sonnet." *Milton Quarterly* 26 (1992): 121–29.

On one level, Milton's "A Book was Writ" and "I Did but Prompt" voice his dismay over the neglect and misunderstanding of his divorce tracts. On another, they express his lifelong concerns with order and chaos and the self-other relationship which appears in these two sonnets as that between the poet and his reading audience. In "I Did but Prompt" author and audience are polarized: the sonnet records how an exiled figure ridicules and renunciates his detractors. "A Book was Writ," however, sounds a different note. Qualified, social interaction between Milton and the stall readers takes place as neither party hates learning despite their imperfect understanding of each other. Through this partial agreement, Milton replaces the animosity and suggestion of chaos found in "I Did but Prompt" with mutual incomprehension. That is, Milton and his readers resemble each other in their inability to be alike, and this resemblance achieves a degree of commonality, union, and community between them. By collapsing the boundaries which separate Milton and his readers and redefining the terms upon which they interact, Milton's "A Book was Writ" illustrates the careful integration of matter, form, and style.

Sonnet 12: "I did but prompt the age to quit their cloggs"

▲ 321. PARKER, WILLIAM R. "Milton's Sonnet: 'I did but prompt,' 6." *Explicator* 8 (1949): Item 3.

Milton chooses Ovid's story about Latona's "twin-born progenie" in line 6 of "I did but Prompt" to draw an analogy between the railing which greeted their births and the unfavorable response to the publication of his twin tracts on divorce, *Tetrachordon* and *Colasterion*.

▲ 322. HENRY, NATHANIEL H. "Who Meant Licence When They Cried Liberty?" *Modern Language Notes* 66 (1951): 509-13.

In Sonnet 12 Milton directs his humor, satire, and contempt not against the Presbyterians but the lunatic fringe of the Independent party, the "Owls," "Dogg," and "Hogg" mentioned in lines 4 and 8. These enthusiasts, sometimes referred to as the Coleman Street preachers, have misunderstood and wrongly applied his doctrines (see entry 324).

▲ 323. MARESCA, THOMAS E. "The Latona Myth in Milton's Sonnet XII." *Modern Language Notes* 76 (1961): 491-94.

In Sonnet 12 Milton uses the myth of Latona from Ovid's *Metamorphoses* (6.330-80) and a scriptural image from Matthew 7.6 to defend the truth of his *Tetrachordon* and denigrate his detractors. Each image works to link the prose tract with the progeny of Latona and the mysteries of the gospel; at the same time, each associates Milton's opponents with the crude rustics of the myth and the swine who reject the gospel.

▲ 324. SHAWCROSS, JOHN T. "Two Milton Notes: 'Clio' and Sonnet 11 [12]." *Notes and Queries* 206 (1961): 178-80.

Milton writes "I did but Prompt" some time in September 1645, a date which would make its position in the Trinity Manuscript (after Sonnet 13 but before Sonnet 14) chronologically correct. The owls, apes, asses, and dogs represent those opposed to his divorce tracts rather than, as Henry argues, extremists in favor of divorce (see entry 322).

▲ 325. COX, LEE SHERIDAN. "Milton's 'I Did But Prompt,' ll.13-14." *English Language Notes* 3 (1965): 102-4.

Since the comma at the end of line 13 of "I did but prompt" does not appear in

any of the three texts of the poem known to Milton, its insertion by later editors obscures a possible contrast between the words “all” (line 14) and “far” (line 13) in the original version. This contrast, supported by Milton’s use of a comma after the word “rove,” distinguishes between true and false lovers of liberty and proper and improper methods of obtaining it—ideas implied in the first lines which the sonnet returns to at its close.

▲ 326. RAUBER, D. F. “Milton’s Sonnet XI—‘I Did But Prompt. . . .’” *Philological Quarterly* 49 (1970): 561–64.

Lines 8 and 9 of “I did but Prompt” allude directly to Matthew 7.6 and indirectly to 2 Peter 2, a chapter warning against false teachers and discussing true Christian liberty. Both allusions, concerned with Milton’s breaking away from the Presbyterians, appropriately refer to these verses as they appear in the Geneva Bible, the bible most associated with this particular sect.

▲ 327. WENTERSDORF, KARL P. “Images of ‘Licence’ in Milton’s Sonnet XII.” *Milton Quarterly* 13 (1979): 36–42.

Through a network of classical allusions and animal imagery, “I did but Prompt” answers charges of its author’s sexual licentiousness with countercharges. Milton’s opponents, the owls, cuckoos, asses, apes, and dogs of line 4, advocate license under the guise of liberty. They share one characteristic (lechery) but stand for several—sloth, lust, adultery, uncleanliness, and gluttony. By drawing together a collection of ancient images of depravity, Milton renders his opponents guilty of the very trait they attribute to him and transforms the accusers into the accused.

▲ 328. DU ROCHER, RICHARD J. “The Wealth and Blood of Milton’s Sonnet XI [12].” *Milton Quarterly* 17 (1983): 15–17.

Employing the resources of satire to reiterate the distinction that Milton makes in his prose tracts between liberty and license, “I did but Prompt” responds to attacks on his divorce tracts. The clear, harsh voice of its persona contrasts sharply with the din of his detractors, but it shifts from vituperation to regret to lamentation as the persona discovers their misguided, unenlightened, and debased nature. The sonnet’s last line captures the extent of what has been lost: the truth of the divorce tracts has fallen on deaf ears (i.e., their wealth has been wasted) because these men have degenerated as human beings (they have lost blood). By placing his poem in the tradition of formal verse satire, Milton makes clear that liberty results only through the exercise of virtue and the discipline of truth.

Sonnet 13: "Harry, whose tuneful and well measur'd song"

- ▲ 329. DIEKHOFF, JOHN S. "The Milder Shades of Purgatory." *Modern Language Notes* 52 (1937): 409–10.

The last line of Sonnet 13 ("Met in the milder shades of Purgatory") indicates that different degrees of shade exist in purgatory, a point substantiated by Milton's use of the word "mildest" in the first version of the sonnet in the Trinity Manuscript.

- ▲ 330. EVANS, WILLA MCCLUNG. *Henry Lawes: Musician and Friend of Poets*. London: Oxford Univ. Press, 1941, 168, 180–82, 184, 239–40.

By allowing Sonnet 13 to be printed in a volume dedicated to Charles I, Milton reveals considerable courage and broad-minded tolerance for Lawes's religious and political views. His sonnet testifies to his friendship and unselfishness and stands among "the greatest tributes to a musician ever paid in the English language" (182).

- ▲ 331. TOVEY, DONALD FRANCIS. "Words and Music: Some *Obiter Dicta*." In *The Main Stream of Music and Other Essays*. New York: Oxford Univ. Press, 1949, 209–10.

Milton overlooks the work of an earlier generation of English madrigal composers when he praises Lawes's adaptation of music to words in Sonnet 13 and overestimates his position in the history of English music. In his preoccupation with scanning "just note and accent," Lawes tends to over-punctuate words and disrupt the musicality of his compositions (see entries 332 and 334).

- ▲ 332. HART, ERIC FORD. "Introduction to Henry Lawes." *Music and Letters* 32 (1951): 330–31.

Even though subtlety and artistry mark Lawes's work, Milton's statements in Sonnet 13 should be considered complimentary rather than technically precise (see entries 331 and 334).

- ▲ 333. FINNEY, GRETCHEN LUDKE. "Speculative Musical Imagery in Milton's Poems." In *Musical Backgrounds for English Literature, 1580–1650*. New Brunswick, N.J.: Rutgers Univ. Press, 1962, 162, 170.

In Sonnet 13 music means "notes written for words" (170) and expresses Milton's preference for the setting of words over harmony. In honoring Lawes for

serving the poet, Milton departs from his use of music as a source of knowledge in earlier poems, such as Sonnet 7.

- ▲ 334. DAVIDSON, AUDREY. "Milton on the Music of Henry Lawes." *Milton Newsletter* 2 (1968): 19–23.

Milton's statements about Lawes in Sonnet 13 are neither inaccurate nor merely complimentary but based on a careful estimate and familiarity with the composer's work. Two qualities receive praise: Lawes's ability to be "tuneful," a distinguishing mark of his arrangements of Herrick's "Bid Me but Live" and Waller's "Go Lovely Rose," and "well-measured," a salient feature of both the first Song in *Comus* and *Ariadne Deserted* (see entries 331 and 332).

- ▲ 335. EMSLIE, MACDONALD. "Milton on Lawes: The Trinity MS Revisions." In *Music in English Renaissance Drama*. Lexington: Univ. Press of Kentucky, 1968, 96–102.

Milton revises the manuscript drafts of Sonnet 13 extensively to make the poem technically accurate and suitable to its occasion. Paying close attention to Lawes's song-writing techniques, he composes a poem of praise which also makes pertinent comments on some of the musical practices of the time.

- ▲ 336. CARPENTER, NAN COOKE. "Milton and Music: Henry Lawes, Dante, and Casella." *English Literary Renaissance* 2 (1972): 237–42.

Milton compares himself to Dante and Lawes to Casella in Sonnet 13, comparisons which indicate how to interpret his praise of Lawes in the poem. These parallels stem from a triple bilingual pun in the poem's concluding lines which draws upon Dante's words to Casella in the *Purgatorio* ("Se nuova Legge" ["If a new law"]). In the context of Milton's sonnet, "new law" could mean a composer (Lawes), a musical canon, or a political law.

- ▲ 337. MAYNARD, WINIFRED. "Milton and Music." In *John Milton: Introductions*. Ed. John Broadbent. Cambridge: Cambridge Univ. Press, 1973, 247–49.

Evidently pleased with Lawes's song settings for *Comus*, Milton first acknowledges him on the title page of the 1645 volume and then pays tribute to his talent in Sonnet 13 in the following year (see entry 330).

- ▲ 338. FRANK, MORTIMER H. "Milton's Knowledge of Music: Some Speculations." In *Milton and the Art of Sacred Song*. Ed. J. Max Patrick and Roger H. Sundell. Madison: Univ. of Wisconsin Press, 1979, 83–98.

While overtly praising the music of Henry Lawes in Sonnet 13, Milton also implicitly suggests his preference for harmonic rather than polyphonic music.

Milton's references and allusions to English Renaissance polyphony and Italian madrigals, Italian opera, and the early English masque indicate not only a formidable knowledge of music but a sophisticated taste and a more than passing interest.

- ▲ 339. JÖRGENS, ELISE BICKFORD. *The Well-Tun'd Word: Musical Interpretations of English Poetry, 1597-1651*. Minneapolis: Univ. of Minnesota Press, 1982, x-xi, 256.

Sonnet 13, like other encomiastic verse of its time, praises Lawes for his declamatory airs and for the fidelity of his settings to the verse (see entry 330).

Sonnet 14: "When Faith and Love which parted from thee never"

- ▲ 340. RAMSAY, ROBERT L. "Morality Themes in Milton's Poetry." *Studies in Philology* 15 (1918): 142-43.

The first Trinity Manuscript draft of Sonnet 14 contains Milton's most explicit use of medieval allegory and reads like a condensed version of the morality play *Everyman*. As does the play, the sonnet considers the approach of death and the evaluation of one's life in terms of good deeds, faith, and love. The allusion to Alcestis in Sonnet 23 represents another example of Milton's interest in the morality play as he fuses a medieval theme with classical mythology.

- ▲ 341. GRIERSON, H. J. C. "The Text of Milton." *Times Literary Supplement*, 15 January 1925, 40.

Milton's use of "themes" in line 12 of Sonnet 14 refers to the plain song of a contrapuntal piece. Consequently, read in the context of this musical term the line means "speak the truth of thee in glorious strains."

- ▲ 342. LIEN, DENNIS. "Milton's Fourteenth Sonnet: A Textual Study." *Graduate English Papers* (University of Arizona) 3 (1968): 5-9.

The three manuscript versions of Sonnet 14 indicate how the poem gains depth and complexity from the first to the final draft. Milton removes syntactic confusion, sharpens his imagery, and insists upon precise wording and consistent phrasing.

Sonnet 15: "Fairfax, whose name in arms through Europe rings"

- ▲ 343. WOLFE, DON M. *Milton in the Puritan Revolution*. New York: Thomas Nelson and Sons, 1941, 278-82.

Sonnet 15 makes clear that Milton no longer believes Parliament can curb Presbyterianism, a thought he confidently expressed three years earlier in "On the New Forcers of Conscience." Now only capable individuals like Fairfax can turn the nation away from the disorder and corruption created by the Long Parliament.

- ▲ 344. SHAWCROSS, JOHN T. "Milton's Fairfax Sonnet." *Notes and Queries* 200 (1955): 195-96.

Two textual errors, involving "her" instead of "their" in line 8, and "warrs" instead of "warr" in line 10, remove some historical inaccuracies from Sonnet 15 as well as the problem of the image of Scotland as the winged hydra.

- ▲ 345. WILDING, MICHAEL. "The Last of the Epics: The Rejection of the Heroic in *Paradise Lost* and *Hudibras*." In *Restoration Literature: Critical Approaches*. Ed. Harold Love. London: Methuen, 1972, 119-20.

Sonnets 15 and 16 disclose Milton's aversion for war and militaristic, heroic actions. Though neither sonnet overtly rejects a military solution, both offer a qualification.

- ▲ 346. ADAMSON, J. H., and H. F. FOLLAND. *Sir Harry Vane: His Life and Times (1613-1662)*. Boston: Gambit, 1973, 272, 306-7.

While the octave of Sonnet 15 pays tribute to Fairfax as a man of war, the sestet praises peace and warns of corruption. Sonnet 17, on the other hand, stresses Vane's greatest accomplishment—freeing the religious conscience from the rule of civil magistrates (see entry 356). For Milton, Vane's ability to obtain peace, to detect Dutch perfidy, and to supply revenues remain secondary to this achievement.

- ▲ 347. TAKIZAWA, MASAHIKO. "Political Morality of a Poet—On the Two Sonnets Unpublished by Milton." *The English Literary World* 11 (1976): 40-43.

Milton decides against publishing Sonnets 15 and 16 because he believes Fairfax and Cromwell do not carry out their responsibilities to insure the success of the Commonwealth. [In Japanese]

▲ 348. VANCE, JOHN A. "The Dating of Milton's Sonnet XV." *American Notes and Queries* 20 (1981): 45-46.

Soon after he hears of Fairfax's stronghold around Colchester (most likely in the third or fourth week in June 1648), Milton writes Sonnet 15 to express his concern about the internal affairs of state. Completed before the siege terminated on 27 August 1648, Sonnet 15 could have been composed at any time between 14 June and 8 July.

Sonnet 16: "Cromwell, our cheif of men, who through a cloud"

▲ 349. PARKER, KARL THEODORE. "John Milton, 1608-1674." In *Oliver Cromwell in der schonen Literatur Englands*. Freiburg: Speyer and Kaerner, 1920, 23-31.

Milton's single poetic homage to Cromwell, Sonnet 16 establishes the relationship between the two men to be political and religious rather than personal. Both follow Puritanism; both oppose monarchy; and both see the need to redefine the church. By mentioning in the sonnet only those battles in which Cromwell stands up against the principles of the state church, Milton suggests the anti-presbyterian direction he wants the Lord Protector to take. Unlike other poems of tribute to Cromwell, Sonnet 16 focuses on the future rather than the past and replaces adulation and glorification of accomplishments with a request for ethical action. [In German]

▲ 350. WOOLRYCH, AUSTIN. "Milton and Cromwell: 'A Short but Scandalous Night of Interruption?'" In *Achievements of the Left Hand: Essays on the Prose of John Milton*. Ed. Michael Lieb and John T. Shawcross. Amherst: Univ. of Massachusetts Press, 1974, 185-218.

Questions of ecclesiastical policy prompt Milton's appeals in Sonnets 16 and 17 to two of England's foremost champions of religious liberty. Cromwell and Vane must stand firm against the "new forcers of conscience."

▲ 351. HERZ, JUDITH SCHERER. "Milton and Marvell: The Poet as Fit Reader." *Modern Language Quarterly* 39 (1978): 240-41, 262.

Written two years earlier than Sonnet 16, Marvell's unpublished "Horatian Ode" clearly influences Milton's sonnet to Cromwell. Like Marvell, Milton uses the same central image (Charles's neck) and qualifies his admiration for Cromwell by expressing concern over the uncertainty of the future (see entry 355).

- ▲ 352. NORO, YUKO. "Milton's Heroism—From a Single Great Leader to the 'Senate.'" *Bulletin of Tokyo Seitoku College* 11 (1978): 37–44.

In the middle of 1652, Milton writes two sonnets which unveil two different conceptions of an ideal hero. The first (Sonnet 16) exhorts a great leader in a time of transition to save free conscience from secular powers. The second (Sonnet 17) describes Milton's ideal hero, the magistrate similar to a Roman senator who as part of the governing council will uphold and maintain the state. [In Japanese]

- ▲ 353. TAKEMURA, SANAE. "Milton's Secretaryship and Cromwell." *Asphodel* (Doshisha Women's College) 15 (1981): 1–19.

In his sonnet to Cromwell, Milton appeals for religious toleration, hoping not to compromise the requests of "hireling wolves." By the time of the *Second Defense*, however, his attitude has changed. He now demands political toleration as well. [In Japanese]

- ▲ 354. KELLY, V. V. "Milton's 'To the Lord General Cromwell.'" *Explicator* 41 (1983): 15–17.

In Sonnet 16 Milton uses two genres (the sonnet and the state letter) to make a personal appeal and a public request. The resulting poem contains a hybrid structure which simultaneously supports two arguments: within the octave-sestet division of the sonnet is a tripartite division of the epistle into an *exordium*, *propositio*, and *petitio*. The sonnet structure allows for a discussion of the past (octave) and the future (sestet). The epistolary structure augments this temporal sequence through a syllogism which first reminds Cromwell that he has helped in past war (the *exordium*), proceeds to explain how war is like peace (the *propositio*), and ends with a call for his help to insure peace (the *petitio*).

- ▲ 355. CRANE, DAVID. "Marvell and Milton on Cromwell." *Notes and Queries* 231 (1986): 464.

The first four lines of Sonnet 16 present a less equivocal image of Cromwell than the description found in the opening stanzas of Marvell's "Horatian Ode" and suggest Milton's familiarity with the earlier tribute to the Lord Protector (see entry 351).

- ▲ 356. SENG, LIM CHEE. "The Renaissance Sonnet as a Type of Logical Structure." *Southeast Asian Review of English* (University of Malaysia) 12–13 (1986): 54–55.

Milton proceeds from the general to the particular in the octave and the sestet of Sonnet 16 in order to draw attention to his closing couplet. The broad tribute to "our chief of men" precedes reminders of specific military victories before

attention turns in the final two lines to the one battle Cromwell must win—that which guarantees free conscience (see entry 346).

Sonnet 18: “Avenge O Lord thy slaughter’d Saints, whose bones”

- ▲ 357. ROOSEVELT, THEODORE. *Oliver Cromwell*. New York: Charles Scribner's Sons, 1901, 111–12, 227.

While the persecutions in the Vaudois valley prompt Milton's noblest sonnet (18), “On the New Forcers of Conscience” states the position of his whole party: “if ‘Presbyter was but Priest writ large’ the people were no better off than before” (111).

- ▲ 358. WILLCOCK, J. “Milton and Fairfax.” *Notes and Queries* 11th ser., 9 (1914): 147.

Milton's picture of bones “scattered on the Alpine mountains cold” has its source in Fairfax's translation of Tasso's *Jerusalem Delivered*.

- ▲ 359. BALDWIN, EDWARD CHAUNCEY. “The Authorised Version's Influence Upon Milton's Diction.” *Modern Language Notes* 36 (1921): 376–77.

The source for Milton's “Babylonian woe” in Sonnet 18 is Jeremiah 51.24–26. These verses represent Babylon as an enemy of God, a powerful mountain which God threatens to destroy in the same manner the “Piemontese” will destroy mothers and infants—by rolling them down rocks. Such parallels suggest the Authorized Version influenced Milton's thought, diction, and phrasing.

- ▲ 360. HAVILAND, THOMAS P. “Hugh Henry Brackenridge and Milton's ‘Piedmontese’ Sonnet.” *Notes and Queries* 176 (1939): 243–44.

A passage from Act 1, scene 2 of Brackenridge's “The Death of General Montgomery” and a quatrain from the “Ode in Honour of the Pennsylvania Militia” reveal his indebtedness to and familiarity with Milton's Sonnet 18.

- ▲ 361. SVENDSEN, KESTER. “Milton's Sonnet on the Massacre in Piedmont.” *Shakespeare Association Bulletin* 20 (1945): 147–55.

Sonnet 18 progresses from vengeance to love, a progression achieved by Milton's skillful use of contrast, paradox, and various rhetorical elements such as alliteration, assonance, cacophony, euphony, and metrical variation. The poem begins passionately, with biblical phrases eliciting indignation by recalling to Milton's contemporary readers the avenging God of the Old Testament. The sonnet's overall statement is organized logically into three parts: a call for justice on earth

(lines 1–8) is followed by a brief transition from earth to heaven (lines 8–10) where the actual judgment will take place (lines 10–14). Dramatic intensity and emotion are maintained through a series of contrasts and paradoxes as the poem changes settings (earth to heaven), deities (the vengeful God of the Old Testament gives way to the merciful God of the New), and imagery (annihilation and massacre are replaced by sowing and harvesting). The poem's achievement results directly from Milton's deployment of these elements to create a sonnet simultaneously passionate, powerful, and controlled.

- ▲ 362. ADLER, JACOB H. "A Milton-Bryant Parallel." *New England Quarterly* 24 (1951): 377–80.

Sonnet 18 and Bryant's "The Massacre at Scio" are similar in title, imagery, setting, theme, and diction. Both use an image derived from the myth of the dragon's teeth to make a point about the eventual victory of those presently conquered. In addition, the settings of each poem contain similar elements—blood, rocks, mountains, and the sky. The sheer number of parallels between these two works suggests the value of studying Bryant's poetry more closely to determine the extent of Milton's influence on it.

- ▲ 363. VAN DOREN, MARK. "On the Late Massacre in Piedmont." In *Introduction to Poetry: Commentaries on Thirty Poems*. New York: Dryden Press, 1951, 120–25.

Sonnet 18 differs from Sonnet 20 in subject, diction, rhythm, tone, and style. As opposed to the gentle opening, light rhyme, and relaxed movement in Sonnet 20, Sonnet 18 begins urgently with Milton's loud call for vengeance expressed in harsh language. The poem's angry tone complements the rushed, irregular movement of the poem as sense, sound, and pauses are interwoven to create disturbance—ideas are held suspended and caesuras occur in unexpected places. In Sonnet 20 sound and sense work together to achieve just the opposite. They make sure nothing upsets the calm and courtesy Milton has imagined for the quiet medium of the poem. Both poems succeed for different reasons. In formal structure they are equal, though their subject matters (work and rest, wrath and peace) could not be more different.

- ▲ 364. BERKELEY, DAVID S. "Milton's 'On the Late Massacre in Piedmont.'" *Explicator* 15 (1957): Item 58.

Jeremiah 2.27 is the source for line 4 ("When all our Fathers worship't Stocks and Stones") of Sonnet 18. By connecting idolatry in pre-Reformation England to its practice in the Old Testament, where prophets such as Elijah and Amos opposed the worship of Baal and Ashtoreth, Milton gives the poem's final line added significance. Stock and stone worship is linked with the Babylonian captivity to suggest the possibility of escape.

▲ 365. HYMAN, LAWRENCE W. "Milton's 'On the Late Massacre in Piedmont.'" *English Language Notes* 3 (1965): 26-29.

While Sonnet 18's powerful rhetoric and tone of indignation at the massacre of the Waldensians cannot be denied, the poem also records Milton's struggle to reconcile the ways of God to virtuous men. God is addressed because it is God alone who can provide for the true believer a final victory out of what appears a clear defeat. Ultimately confidence and assurance, reflected in the sonnet's language, tone, and imagery, mark the poem.

▲ 366. MENASCÉ, ESTHER. "Milton e i Valdesi: Segnalazione di una fonte del sonetto sul 'massacro.'" *Bollettino della Società di Studi Valdesi* 88 (1967): 3-40.

Milton's familiarity with newspaper accounts of the Piedmont massacre and his interest in the history of the Waldensians prior to 1655 influence his writing of Sonnet 18. Details from contemporary accounts, state papers, and legal documents, all of which Milton had knowledge of and access to, bear strong resemblance to particular phrases and lines found in the sonnet. [In Italian]

▲ 367. FRANKS, JESSE. "Linguistic Awareness in the Teaching of Poetry." *Ball State University Forum* 9 (1968): 51-56.

A student needs a basic understanding of grammar, syntax, and the flexibility of language in order to grasp Sonnet 18. With such linguistic knowledge, this student will discover that the sonnet, except for a brief passage (from "Their" in line 8 to "Heav'n" in line 10), can be diagrammed in a "one-subject, compound-predicate-and modifiers fashion" (56).

▲ 368. HERRON, DALE. "Poetic Vision in Two Sonnets of Milton." *Milton Newsletter* 2 (1968): 23-28.

Similar in their use of biblical allusions and echoes which mark their context, tone, and imagery, Sonnets 18 and 19 open with problems and conclude with solutions. Both poems address Milton's concern with his calling as a poet, the idea of true or right seeing, and the manifestation of God's grace and light as it bears upon the issues of inspiration and prophecy.

▲ 369. WEITZMAN, ARTHUR J. "The 'Babylonian Wo' of Milton's Piedmontese Sonnet." *Milton Newsletter* 3 (1969): 55-57.

The "Babylonian wo" of Sonnet 18 may be neither an image of doom nor a prophecy of imminent religious war in Italy. Instead it may refer to a passage in Augustine's *City of God* where he explains Isaiah's entreating of exiled Jews to leave Babylon. If viewed in this context, fleeing the "Babylonian wo" means rejecting mere vengeance on one's enemies and finding refuge in God. The

newly converted will rely on faith and work to reform the Church from an earthly to a spiritual kingdom.

- ▲ 370. STROUP, THOMAS B. "Dido, the Phoenix, and Milton's Sonnet XVIII." *Milton Quarterly* 4 (1970): 57-60.

The image of a mother and child being thrown down a steep mountainside by the "bloody Piemontese" in lines 7-9 of Sonnet 18 recalls passages from Virgil's *Aeneid* and Marlowe's *Dido and Aeneas*, where the queen of Carthage inveighs against the future founder of the Roman race just before she throws herself on the flaming pyre. To these parallels Milton works in others—the myths of Cadmus and the Phoenix, the parable of the sower, and a Tertullian aphorism ("The blood of the martyrs is the seed of the church"). Ultimately, these multiple allusions function to extend our understanding and intensify our feelings.

- ▲ 371. BLANCHARD, SHEILA. "Milton's Foothill: Pattern in the Piedmont Sonnet." *Genre* 4 (1971): 39-44.

As Svendsen has pointed out, Sonnet 18 is intricately structured (see entry 361). Rhetorical devices, biblical and mythological allusions, and sound and syntax are woven together to create a pattern which breaks down and rebuilds the sonnet form. What appears to be a passionate plea for revenge turns out upon careful examination to be a poem of energy and strength that not only calls for vengeance but promises through its form the justice called for.

- ▲ 372. FRENCH, ROBERTS W. "Spenser and Sonnet XVIII." *Milton Quarterly* 5 (1971): 51-52.

Two stanzas in Spenser's *Faerie Queene* (1.8.36-37), which describe what Arthur finds at the castle of Orgoglio, contain thematic and verbal parallels with Sonnet 18. Both have the same subject (the massacre of virtuous Christians), call for the same solution (God's vengeance on the persecutors), and employ similar phrasing (the victims are "slain sheep" which "groan" and "moan," and their blood and ashes are sown into the earth).

- ▲ 373. HUNTER, WILLIAM B., JR. "Milton and the Waldensians." *Studies in English Literature, 1500-1900* 11 (1971): 153-64.

Milton's comments on the Waldensians in his *Commonplace Book* and essay *Of True Religion* attest to his interest in and knowledge of their history, but after the massacre in 1655, he does little more than translate state letters. While the Cromwell government embarks upon a vigorous intervention in Piedmont affairs, Milton's only departure from standard accounts appears in the final sentence of Sonnet 18 (lines 10-14) where the Waldensians are characterized as opponents of not just the Duke of Savoy, but of the papacy itself.

▲ 374. GROSSMAN, ALLEN. "Milton's Sonnet 'On the Late Massacre in Piemont': A Note on the Vulnerability of Persons in a Revolutionary Situation." *TriQuarterly* 23-24 (1972): 283-301.

The Piedmont massacre prompts Milton in Sonnet 18 to ask God to furnish meaning out of an incomprehensible event—the killing of true believers. The incident is particularly troublesome insofar as it challenges the providential view of history held by Milton and others in which man, free of intermediaries such as kings and priests, has a direct understanding of God whose actions are marked by rationality. In its attempts to render meaningless death meaningful and resolve the conflict between value and experience, Milton's prayer-poem brings man before God for acknowledgement in a manner which reconstitutes "the 'false surmise' of a sacramental universe" (300).

▲ 375. SHAWCROSS, JOHN T. "A Note on the Piedmont Massacre." *Milton Quarterly* 6 (1972): 36.

Accounts of the atrocities of the Piedmont massacre found in the pamphlet *The Barbarous & Inhumane Proceedings* (1655) suggest its possible influence upon the language and initial conception of Sonnet 18.

▲ 376. BUDICK, SANFORD. "On the Late Massacre in Piedmont." In *Poetry of Civilization: Mythopoeic Displacement in the Verse of Milton, Dryden, Pope, and Johnson*. New Haven: Yale Univ. Press, 1974, 42-45.

In Sonnet 18 Milton recreates the past in the present, superimposing a biblical context on that of a contemporary massacre. The slain Waldensians are equated with those who abided by God's "truth so pure of old / When all our Fathers worship't Stocks and Stones." In fusing past with present, Milton employs Old Testament, New Testament, and classical regeneration myths to express simultaneously a prayer for renewal and a statement of prophecy.

▲ 377. GOLDSTEIN, CHARLES E. "The Hebrew Element in Milton's Sonnet XVIII." *Milton Quarterly* 9 (1975): 111-14.

Similar to a traditional Hebrew lament or call for revenge, Sonnet 18 draws upon several Hebrew biblical sources for much of its diction, imagery, and tone. Echoes of passages from Hebrew scripture occur throughout the poem and add meaning and significance otherwise not apparent. For example, the references to blood, ashes, and sowing in line 10 increase the sense of irony at the poem's end where Milton argues as a well-meaning Christian for truth and reformation to replace bloodshed and barbarism.

▲ 378. JONES, NICHOLAS R. "The Education of the Faithful in Milton's Piedmontese Sonnet." *Milton Studies* 10 (1977): 167-76.

Using syntax, imagery, and the sonnet form as unifying devices, Milton casts Sonnet 18 in the form of a prayer by a speaker whose initial indignation and zeal change through faith to wise reflection. The speaker's education is at the heart of the sonnet, a process which requires the acquisition of wisdom through a three-fold process of searching, learning, and acting. Consideration of the massacre (searching), leads to knowledge expressed in mature and confident language (learning), and acceptance of God's will (acting). By representing the emotional change of the speaker in this way, Milton demonstrates how faith operates in God's earthly kingdom and how a personal struggle can ultimately have a universal application.

▲ 379. BROCK, KATHRYN GAIL. "Milton's Sonnet XVIII and the Language of Controversy." *Milton Quarterly* 16 (1982): 3-6.

Milton addresses two controversies between Catholic and Protestant polemicists in Sonnet 18 (the meaning of the word "Saints" and the proper attitude toward martyrs) to demonstrate that the perversion of language and reason is an ever-present threat. The attack on the Waldensians is only one example of the dangers facing true believers. Unrequited persecution of the faithful, false arguments on the antiquity of faith, ritualistic worship of false images, an allegiance to Catholic reasoning—all or any of these can tempt one to a spiritual death that would parallel the physical death of the Waldensians. Only by comprehending the truth of the literal statements in the sonnet can the faithful remain "secure in his learning of God's way, and safe from the Babylonian woe" (5).

▲ 380. KNOTT, JOHN R., JR. "The Biblical Matrix of Milton's 'On the Late Massacre in Piemont.'" *Philological Quarterly* 62 (1983): 259-63.

Milton's allusion to sheep in line 6 of Sonnet 18 is more complex and subtle than previously thought. In addition to the commonplace association of God's people with sheep, the figure has roots in the Psalms (where God as shepherd leads and protects the people of Israel), Jeremiah (where enemies of God's people scatter sheep), and Ezekiel (where the scattered sheep will return to the fold of God as part of a divine plan). Through this pattern of submerged allusion, Milton establishes an Old and New Testament context for the Piedmont massacre, and the Waldensians consequently appear as both "martyrs for the Word" (262) and descendants of the Israelites (see entry 388).

▲ 381. LAWRY, J. S. "Milton's Sonnet 18: 'A Holocaust.'" *Milton Quarterly* 17 (1983): 11-14.

Patterns of speech-acts, witnessings, and perceptions, which begin by cursing the

perpetrators of the Piedmont massacre and end by embracing prayer and prophecy, characterize the structure of Sonnet 18. The poem records its speaker's growing understanding as initial anger gives way to a calmness of mind, and the massacre becomes a holocaust that ultimately assures the speaker that there remains a Christian mission to accomplish. As in other works by Milton, Sonnet 18 places emphasis on the justification of God to men, and the need for acquiring understanding, patience, and confidence in God rather than in the ways of the world.

▲ 382. SLOANE, THOMAS O. "Reading Milton Rhetorically." In *Renaissance Eloquence: Studies in the Theory and Practice of Renaissance Rhetoric*. Ed. James J. Murphy. Berkeley: Univ. of California Press, 1983, 394-410.

Reading Sonnet 18 rhetorically demonstrates the importance Milton places on *inventio*, the process of selecting ideas to be included in a work of art. For example, Milton's choice of a prayer uttered by an impassioned speaker intends to elicit a wide range of emotional responses in his readers. It is also a strategy that helps readers interpret the poem, indicates how *inventio* is linked to *elocutio*, and points out the shortcomings of author-based approaches (which place the poem in the implied poet), reader-based analyses (which place the poem in the implied reader), and formalist readings (which place the poem in the text).

▲ 383. MILLER, EDMUND. "'The Late Massacre': Milton's Liturgical Sonnet." *Concerning Poetry* 17 (1984): 43-50.

A poem expressing public passion, Sonnet 18 is not a prayer but a collect, a form of liturgy comparable to a congregational hymn. Marked by the formality and piousness of a breviary prayer, Milton's sonnet opens with a vocative ("O") appropriate to an epideictic occasion, uses repetitive language typical of an incantation ("redoubl'd," "triple," and "hundredfold"), and closes with a muted, sorrowful request for the descendants of the slain Waldensians to leave Italy. It "collects and recollects thoughts on the subject—the thoughts of a whole people" (47).

▲ 384. GOTTLIEB, SIDNEY. "Milton's 'On the Late Massacre in Piemont' and Eisenstein's *Potemkin*." *Milton Quarterly* 19 (1985): 38-42.

Despite the fact that no evidence exists that Eisenstein read Milton's sonnets, the Odessa Steps sequence in his film *Potemkin* bears striking resemblances to the theme, imagery, tone, and action of Sonnet 18. Each work presents a massacre of innocents in a melodramatic fashion, each builds a sense of horror that reaches its height through the death of a mother and child, and each ends positively with initial outrage and militancy tempered by images of growth and release from suffering. The extensive parallels encourage studying the film and poem in a context that goes beyond a cinematic adaptation of a literary work.

- ▲ 385. ARAI, AKIRA. "John Milton: On the Late Massacre in Piedmont." In *A Guide to English Poetry*. Tokyo: Kenkyusha, 1986, 25–28.

Composed in 1655, Sonnet 18 demonstrates Milton's ability to transform ideological, religious, and political matters into art. Three features make this poem particularly notable: its use of 1) run-on lines (to disrupt the formal divisions of the Italian sonnet); 2) imperative verbs (to suggest the speaker's requests are parts of a prayer); and 3) long vowels (to create the sounds of lamentation). [In Japanese]

- ▲ 386. BOEHRER, BRUCE THOMAS. "Providence as Punishment in the Works of Milton: Sonnet 18 and the Waldensian State Papers." *South Atlantic Review* 54 (1989): 27–40.

Suffering, death, and dismemberment play a central part in Sonnet 18, a poem which proposes punishment of the body as a prerequisite to election. The body represents Truth, as it does in *Of Reformation*, *An Apology*, *Areopagitica*, and Milton's state letters on the massacre. The sonnet dramatizes the process described in these other works: truth will emerge only through the destruction of the body. In arguing for a providentialism that is fundamentally punitive, Milton articulates several corollaries: the best way to punish evil is to suffer it; any spiritual reward results from the redirection of spiritual punishment; and any physical reward becomes a complementary function of physical punishment.

- ▲ 387. WILLIAMS, GEORGE WALTON. "The Manifold Massacre in Piedmont." *Milton Quarterly* 24 (1990): 82.

Milton supports his repetition of "blood" and "bloody" and "fold" and "hunderd-fold" in Sonnet 18 with theology and numerology. The bloodthirstiness of the persecutors ultimately transmutes into the blood of the martyrs; from malice, God's good emerges. The victims of this small "fold" (the 50th word in the sonnet) will inspire hundreds of faithful others throughout the world ("hunderd-fold" is the poem's 100th word). In establishing several relationships between the numbers 1, 3, and 10, Milton writes a sonnet consisting of three sentences and a dual rhyme scheme.

- ▲ 388. RUUD, JAY. "Milton's Sonnet 18 and Psalm 137." *Milton Quarterly* 26 (1992): 80–81.

Knott correctly recognizes that Milton uses both Old and New Testament prophecies in his allusion to the "Babylonian woe" in Sonnet 18 (see entry 380). While most critics connect the allusion to the whore of Babylon in Revelation 17.18, Psalm 137, with its violent curse against Babylon and its entreaty to have children dashed against rocks, more directly captures Milton's imagery and conception of eye-for-eye justice and suggests he had the Old Testament work foremost in mind.

Sonnet 19: "When I consider how my light is spent"

▲ 389. WILDE, HANS-OSKAR. "Miltons Sonett 'On His Blindness' (im Problemkreis der neueren Miltonforschung)." In *Beiträge zur Englischen Literaturgeschichte des 17. Jahrhunderts. Sprache und Kultur der Germanischen und Romanischen Volker*, 10. Breslau: Priebatsch, 1932, 36-49.

A prelude to the conflict and resolution Milton wrote about in his three major poems, Sonnet 19 marks a turning point in his life as a poet, thinker, and man. Prompted by the experience of blindness, the poem examines the inner life, individual salvation, and vocation, emphases which mark his later writings and call attention to man's need to place trust in God. [In German]

▲ 390. DANIELS, EARL. "Lions in the Path." In *The Art of Reading Poetry*. New York: Farrar and Rinehart, 1941, 23-38.

Sonnet 19 centers around the idea of life as a pilgrimage through darkness and the parable of the talents. Milton connects the sonnet's initial image—the fear of someone trying to walk in a "dark world and wide"—to the biblical story of a master and a fearful servant. The sonnet's ending points up the ironic adaptation of the parable. In contrast to the unfaithful servant in the Bible, who loses his talent because of wrongful conduct, Milton's speaker, whose fear prevents him from acting at all, is reassured ("They also serve who only stand and wait").

▲ 391. HAUG, RALPH A. "They Also Serve...." *Notes and Queries* 183 (1942): 224-25.

The source for the concluding line of Sonnet 19 is 1 Samuel 30.24 in which David shares the spoils of war with those too weak to join him in battle. As in the biblical text, Milton believes "those who wait serve as well as those who 'at his bidding speed'" (225).

▲ 392. COOPER, CHARLES W. and JOHN HOLMES. "Residuum of the Poem-Experience." In *Preface to Poetry*. New York: Harcourt, Brace, 1946, 230-34.

The experience which results from reading Sonnet 19 derives from one's apprehension of the close interrelationship among its parts. Milton provides the traditional sonnet form but, through the repeated use of run-on lines, metrical variations, and caesuras, disrupts our expectations of what that form should do. Language and metaphor create a temporary ambiguity analogous to the perplexity of the speaker whose resolution ultimately evokes an emotional response from the reader: both recognize that suffering must be accepted and that readiness can appropriately serve God.

- ▲ 393. DORIAN, DONALD C. "Milton's 'On his Blindness.'" *Explicator* 10 (1951): Item 16.

The word "days" in line 2 of Sonnet 19 should be read in the context of work, meaning "working" days. The phrase "day-labor" in line 7 and discussions of labor and time in the "Letter to an Unknown Friend" and in several biblical passages to which the sonnet alludes (John 9.4 and 12.35, and Matthew 20.1-16 and 25) support such a reading.

- ▲ 394. KEMP, LYSANDER. "On a Sonnet by Milton." *Hopkins Review* 6 (1952): 80-83.

The theme of Sonnet 19 is not blindness but the loss of poetic inspiration. The poem's opening reference to light being spent alludes to Milton's regret over spending his time writing prose pamphlets instead of using his poetic talents. The phrase "Ere half my days" further supports this interpretation, for if taken literally, it refers to sometime before Milton's thirty-fifth birthday, a time in his life when he experiences marital difficulties and doubt that his God-given inspiration may be exhausted. Written in 1642, Sonnet 19 does not appear in the 1645 edition of Milton's poems because its expression of discouragement would have given comfort to his opponents (see entries 57, 395, 397, 400-402, 404-7, 409, and 421).

- ▲ 395. KELLEY, MAURICE. "When I Consider." *Seventeenth-Century News* 11 (1953): 29.

Kemp's 1642 date for the composition of Sonnet 19 is not supported by evidence in the Trinity Manuscript indicating that Milton numbered his sonnets chronologically, in the order of their creation (see entries 21, 22, 57, 72, 79, 176, and 394). A missing gathering in the Manuscript (where a transcript of the sonnet probably was entered), the date of the Piedmont Massacre (24 April 1655), the subject of Sonnet 18, and the extant transcript of Sonnet 22, with its reference to "this three years day," support 1655 as a more likely date.

- ▲ 396. GOODMAN, PAUL. "Milton's 'On His Blindness': Stanzas, Motion of Thought." In *The Structure of Literature*. Chicago: Univ. of Chicago Press, 1954, 192-215.

Understanding the complex relationship between thought and feeling in Sonnet 19 is the key to understanding the poem. The sonnet's rhythm, syntax, and use of sonnet structure define this relationship as one in which the "turns of thought and the modifications by feeling are never destructive of logic or meter" (214); the "feeling bears only on the thought, and the thought is determined by the feeling" (215). In justifying the self before God, Milton expresses anger and excitement in a restrained manner which calls attention to this relationship.

▲ 397. ROBINS, HARRY F. "Milton's First Sonnet on his Blindness." *Review of English Studies* 7 (1956): 360-66.

Sonnet 19 positively asserts Milton's confidence in his ability to write great poetry in the future. His blindness will not be a handicap. Composed in 1655 rather than in 1652, this sonnet has been misunderstood by many who fail to recognize that its concluding line involves a comparison between two types of angels, those who act as God's messengers, and those who do him honor by eternally remaining around his throne. To this second group Milton compares himself at the sonnet's end: he will serve God by writing poetry in his honor (see entries 57, 394-95, 400-402, 404-7, 409, and 421).

▲ 398. JACKSON, JAMES L., and WALTER E. WEESE. "'... Who Only Stand and Wait': Milton's Sonnet 'On His Blindness.'" *Modern Language Notes* 72 (1957): 91-93.

The last line of Sonnet 19 echoes Ephesians 6.13 and implies that to "stand and wait" involves active service rather than passive resignation. In the biblical text, the virtuous Christian puts on the armor of God to fend off evil and serve God dutifully—he "takes a stand." The speaker in the sonnet ultimately arrives at a similar position: he recognizes the value of being ready to take on God's call to service when it comes. Various phrases in Ephesians concerned with this particular concept of "stand" actually describe Milton's personal situation in the years during which he wrote this sonnet and can serve as further evidence that he had this book of the Bible in mind when he wrote this poem.

▲ 399. POTTER, JAMES L. "Milton's 'Talent' Sonnet and Barnabe Barnes." *Notes and Queries* 202 (1957): 447.

Sonnets 26 and 28 in Barnabe Barnes's *Divine Centurie of Spirituall Sonnets* (1595) contain puns on the word "talent" which are analogous to Milton's in Sonnet 19. While no specific evidence has emerged to indicate that Barnes is a source for Milton, both poets use the same biblical source as a conceit in religious sonnets and compare their own poetic talents with those found in the parable.

▲ 400. SHAWCROSS, JOHN T. "Milton's Sonnet 19: Its Date of Authorship and Its Interpretation." *Notes and Queries* 202 (1957): 442-46.

Sonnet 19 is best dated in October or November 1655, a date which can be reconciled with the half-line "Ere half my days" if one reads the line in the context of Isaiah 65.20. This biblical passage considers a normal life span to ¹ one hundred years, and so at age 46, Milton, in the latter part of 1655, has literally lived less than half his days. Other concerns in Isaiah found in Milton's sonnet—"the full life, the better world, the reward of labor, the answering of righteous pleas" (446)—demonstrate that it ultimately expresses hope (see entries 57, 394-95, 397, 401-2, 404-7, 409, and 421).

▲ 401. PARKER, WILLIAM R. "The Dates of Milton's Sonnets on Blindness." *PMLA: Publications of the Modern Language Association of America* 73 (1958): 196–200.

The exact date of Milton's total blindness is virtually impossible to assign, though several pieces of available evidence, including comments Milton made in the first *Defence* and to Hermann Mylius, suggest the autumn of 1651. Milton reportedly told Mylius he became blind at the age of 42, a fact which supports the 1651 date and explains the phrase "Ere half my days" as a reference to the poet's belief that he would live to the age of 84. Sonnet 22, with its reference to the third year of Milton's total blindness, should be assigned accordingly to 1654 (see entries 57, 394–95, 397, 400, 402, 404–7, 409, and 421).

▲ 402. PYLE, FITZROY. "Milton's First Sonnet on his Blindness." *Review of English Studies* 9 (1958): 376–87.

Hardly a poem about Milton's triumphant rededication to poetry, Sonnet 19 proceeds from frustration and anger to "steady hope" (387). Written in 1652, it depicts a movement away from the speaker's bitter complaint against God's exacting demands and harsh injustice to a recognition of God's sovereignty and wisdom and an acquiescence to his will. Robins underestimates the extreme dejection of the octave, on which the significance of the sestet depends, and wrongly interprets the idea of service found in the last three lines (see entries 57, 394–95, 397, 400–401, 404–7, 409, 421).

▲ 403. CÖMBECHER, HANS. "Drei Sonette—drei Epochen: Eine Vergleichende Interpretation." *Neueren Sprachen* 4 (1959): 178–89.

Through a careful manipulation of syntax, rhyme, caesuras, and enjambment, Milton dramatizes in Sonnet 19 the speaker's progress from spiritual anxiety to renewed faith. The sonnet form monitors Milton's presentation of emotional restraint in the face of conflict as its formal elements construct boundaries which his poetic practices attempt to break down. Through the juxtaposition of question ("Doth God exact . . . I fondly ask") and answer ("Patience soon replies"), the speaker considers possible causes for his situation before yielding to the advice of Patience and the suitability of readiness. His progress from disturbance to calm ends as it had begun—with reflection. [In German]

▲ 404. SLAKEY, ROGER L. "Milton's Sonnet 'On His Blindness.'" *ELH: Journal of English Literary History* 27 (1960): 122–30.

Several commentators define "talent" in Sonnet 19 too narrowly as "poetic talent," a reading which leads to two problems: a failure to recognize that the octave presents alternatives involving salvation or damnation; and an interpretation of the poem which does not reconcile the octave with the sestet (see entries 24, 42, 48, 399, and 431–36). Sonnet 19 is not a poem of resignation but one of

affirmation. The speaker's "talent" encompasses blindness, frustration, poetic talent, and "whatever else makes up his situation or present life condition" (127). In coming to the realization that one's talent is not an end in itself but a means to following God's will, the speaker waits, endures the hardship of blindness, and thereby serves (see entries 57, 394–95, 397, 400–402, 405–7, 409, and 421).

▲ 405. GOSSMAN, ANN, and GEORGE W. WHITING. "Milton's First Sonnet on his Blindness." *Review of English Studies* 12 (1961): 364–70.

Robins, Pyle, and Slakey fail to see that Milton in Sonnet 19 fears that blindness may end his poetic career before he has written his great work (see entries 397, 402, and 404). Robins reads the sonnet too narrowly in the context of Milton's later statements about inner light; Pyle finds hope where there is none; and Slakey arbitrarily contends that the sestet offers no solution for the problem posed by the octave. While Pyle is correct in rejecting Robins's interpretation of the classes of angels in the sonnet's concluding lines, he incorrectly interprets the imagery of the octave to be mercantile, erroneously contrasts the old law and the new gospel, and wrongly perceives an emergence of hope. Instead Sonnet 19 records an immediate reaction to the onset of complete blindness and to an ensuing problem: of finding a way to bear such an affliction. Nowhere in the sonnet does Milton say or imply, as Slakey contends, that he has a special inner light or that he has any hope of regaining his creative power (see entries 57, 394–95, 400–401, 406–7, 409, and 421).

▲ 406. MORSE, C. J. "The Dating of Milton's Sonnet XIX." *Times Literary Supplement*, 15 September 1961, 620.

Milton writes Sonnet 19 in the fall of 1652 and expresses anxiety about whether his literary talent may be inhibited by his loss of sight (see entries 57, 394–95, 397, 400–402, 404–5, 407, 409, and 421). Like Sonnet 7, this poem concerns what the speaker has yet to accomplish. Answers to four questions determine the poem's interpretation and date of composition: is its subject blindness? does "ere half my days" refer to a literal span of years? is Milton's "talent" exclusively his eyesight? and are the sonnets arranged chronologically in the Trinity Manuscript?

▲ 407. PYLE, FITZROY. "Mr. Fitzroy Pyle Writes." *Review of English Studies* 12 (1961): 370–72.

Gossman and Whiting fail to grasp the eye-for-eye mood of the octave, one directly resulting from Milton's mercantile interpretation of the parable of the talents (see entry 405). Nor do they recognize the great influence of Luke 14.35–40 on the sonnet's final line. These two points support reading the poem as a "record of impatience recollected in a state of patience" (372). (See entries 57, 394–95, 397, 400–402, 404–6, 409, and 421).

▲ 408. ROONEY, WILLIAM J. J. "Discrimination among Values." *Journal of General Education* 13 (1961): 40-52.

A formal analysis of Sonnet 19 can produce aesthetic pleasure for the reader who appreciates the structure of the poem and how meaning is conveyed through that structure. This same reader, however, can disagree with the poem at the semantic level—the view of religious life which the sonnet presents. While these two responses to the poem can be confused with one another, if they are kept apart so that the reader recognizes how a poem can succeed as art while failing as a guide to life, a discrimination of values can result in which both responses are enhanced.

▲ 409. SAILLENS, ÉMILE. "The Dating of Milton's Sonnet XIX." *Times Literary Supplement*, 6 October 1961, 672.

A 1652 date of composition for Sonnet 19 proposed by Morse is quite acceptable, though the phrase "ere half my days" offers the strongest evidence for such a dating (see entry 406). The phrase refers to the popular belief that a man's normal life span is one hundred years, an idea expressed in Book 10 of Plato's *Republic*, Milton's most likely source for this notion in Sonnet 19 (see entries 57, 394-95, 397, 400-402, 404-5, 407, 421, and 431-36).

▲ 410. MIYANISHI, MITSUO. "Milton's Poems on his Blindness." *Eigo Seinen (The Rising Generation)* 108 (1962): 432-33.

Sonnet 19 dramatizes Milton's tribulations over losing his eyesight and expresses his decision to use his poetic faculty in the service of God. Initially a test of faith, blindness becomes in Sonnet 22 a mark of self-confidence, and in Milton's major poems, a symbol of inner light. [In Japanese]

▲ 411. SAITO, KAZUAKI. "'Through this Darkness'—On Milton's Sonnet XIX." *Journal of the Humanities Division* (International Christian University) 1 (1962): 193-208.

Milton writes Sonnet 19 between 1652 and 1655, most likely a year or two after his total blindness when his contemplation of his affliction has become more important than the affliction itself. The sonnet reveals the speaker's self-concern in the octave giving way to an appreciation of all those who serve God in the sestet. With this realization the speaker obtains self-knowledge, confidence, and calmness of mind. He will now be able to undertake whatever God wishes him to do—whether it be to compose an epic or perform duties for the public good.

▲ 412. BAUMGARTNER, PAUL R. "Milton and Patience." *Studies in Philology* 60 (1963): 203-13.

Blindness and the Restoration cause a change in Milton first expressed in Sonnet

19 as patience. This Christian virtue characterizes the tone and language of Sonnets 21 and 22, and it ultimately describes the heroes (Adam, Jesus, and Samson) of Milton's three great poems. As expressed in the final line of Sonnet 19, patience involves active service. Like the angels in Revelation, man waits upon God's will.

- ▲ 413. BURCH, FRANCIS F. "Tennyson and Milton: Sources of Reese's 'Tears.'" *American Notes and Queries* 1 (1963): 115-17.

Sonnet 19 is the source for the theme and structure of L. W. Reese's most frequently anthologized poem "Tears."

- ▲ 414. FOXELL, NIGEL. "On His Blindness." In *Ten Poems Analysed*. Oxford: Pergamon, 1966, 13-22.

The speaker in Sonnet 19 suffers from a pride that must be replaced by patience. The image of God as a merchant for whom the speaker works must give way to an image of God as a king who expects his servants to honor him above all else. The role of Patience is to convince the speaker to change his emphasis from works to faith, from concern with himself to a concern for God. Such a shift emerges in the sestet where the focus on Patience replaces the first-person pronouns of the octave.

- ▲ 415. HUNTLEY, JOHN F. "The Ecology and Anatomy of Criticism: Milton's Sonnet 19 and the Bee Simile in *Paradise Lost*, I.768-76." *Journal of Aesthetics and Art Criticism* 24 (1966): 383-91.

While the literary ecologist, anatomist, and tasteful dilettante employ different methodologies to interpret literature, their results can be complementary. In Sonnet 19, the ecologist helps readers recognize that Milton's use of the word "talent" points outside the poem to the biblical parable of the talents in Matthew. The anatomist enables the reader to understand the poem's structure, how words interact with one another inside the sonnet. The dilettante reacts emotionally to the poem and assigns value and meaning based on those reactions. Through a series of discoveries prompted by each methodology, the reader recognizes that the speaker's talent is one shared with all others—that of attaining salvation, of growing spiritually.

- ▲ 416. MONTEIRO, GEORGE. "Milton's 'On His Blindness' (Sonnet XIX)." *Explicator* 24 (1966): Item 67.

With at least one dental sound in every rhyme word (and 76 dentals in a sonnet of 113 words), Sonnet 19 expresses a carefully designed pattern of sound which echoes the weeping and gnashing of teeth in Matthew. Like the wicked and slothful servant in the parable, Milton's speaker complains that his blindness hinders and limits his talent.

▲ 417. ZILLMAN, LAWRENCE JOHN. "Milton's 'On His Blindness.'" In *The Art and Craft of Poetry: An Introduction*. New York: Macmillan, 1966, 196-204.

Sonnet 19 is a highly structured and tightly woven poem about the speaker's impatience with his loss of sight, an impatience ultimately balanced by his recognition of the wisdom of patience. Milton's indirect allusion to the parable of the talents, his adaptation of the Petrarchan sonnet form to create intricate rhymes and flexible rhythms, and his use of alliteration and assonance to produce a complex pattern of sound work to reveal the speaker's change in attitude.

▲ 418. PEQUIGNET, JOSEPH. "Milton's Sonnet XIX Reconsidered." *Texas Studies in Literature and Language* 8 (1967): 485-98.

Reading Sonnet 19 as an autobiographical account of Milton's blindness has resulted in an overemphasis on the poem's date of composition and a deemphasis on the central character as fictional. Word usage, imagery, tone, and theme may be differently configured if one sees the speaker as a virtuous but blind servant of God who is reacting to his recent affliction. The octave reveals frustration, dejection, and fear, all resulting from the protagonist's desire to serve God. The sestet shows anxiety soothed by patience, the virtue restored through the dual meaning of "wait" in the sonnet's closing line. The speaker must not only be ready to attend to God's will, but he must also be willing to accept an inactive life as legitimate service to God. Even though crisis is followed by comfort, the protagonist does not obtain a simple, permanent solution to his problem. His new-found patience will hopefully sustain him when impatience returns.

▲ 419. WERLICH, EGON. "John Milton, 'When I Consider.'" In *Poetry Analysis: Great English Poems Interpreted*. Dortmund, Germany: Verlag Lambert Lensing, 1967, 41-62.

More than an autobiographical record or an example of the Puritan mind at work, Sonnet 19 presents an individual's efforts to make sense of a personal hardship and to make peace with God. Through the religious connotations of words like "consider," "yoke," "serve," "account," "light," and "death," Milton reinterprets the parable of the talents and demonstrates that active service in the world is not necessarily required for salvation. In recognizing the value of patience, the speaker discovers his light is not spent, and his talent is not lodged useless within him.

▲ 420. ARAI, AKIRA. "Milton's Heroism in His Sonnet XIX." *Research Bulletin* (Nagoya University) 12 (1968): 1-13.

Milton's idea of patience as a virtue involving one's acquiescence to God's will forms part of his concept of Christian heroism. First given prominence in Sonnet 19, this notion of patience is developed further and reappears in Milton's

characterizations of Adam, Jesus, and Satan in *Paradise Lost* and *Paradise Regained*.

- ▲ 421. HINZ, EVELYN J. "New Light 'On His Blindness.'" *Massachusetts Studies in English* 2 (1969): 1-10.

Sonnet 19 is similar in its examination of patience to Milton's earlier (Sonnet 7 and the "Letter to an Unknown Friend") and later works (*Paradise Lost*, *Paradise Regained*, and *Samson Agonistes*). Traditional in its theme, mood, and subject, the sonnet exposes the speaker's need to acquire this Christian virtue when beset by adversity, in this case his loss of poetic inspiration, not his loss of sight. The poem's key word is "light." It signifies grace and divine inspiration rather than the more traditional meanings of sight and poetic guidance (see entries 57, 394-95, 397, 400-402, 404-7, 409, and 417).

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Similar language ("light," "spent," "world," "talent," and "gift") and ideas (blindness, inactivity, writing poetry) found in book 3 of George Wither's *Collection of Emblems* and Sonnet 19 suggest Milton may have had this popular seventeenth-century work in mind when he wrote his poem.

- ▲ 423. SEN, SUNIL KANTI. "The Dating and Unconscious Meaning of Milton's 'On His Blindness.'" *Bulletin of the Department of English* (University of Calcutta) 5 (1969-70): 20-22.

Sonnet 19 is a strange and difficult poem written in 1652. Its difficulty stems from the presence of an unconscious meaning (Milton's belief that he is destined to write a poem for posterity) which coexists with a conscious one (the submission of his will to God's). Underlying the temptation to doubt God's justice is the poet's fear that he may have overrated the value of his mission as a teacher and been punished by blindness.

- ▲ 424. GRIFFITH, BENJAMIN W. "Milton's Meditations and Sonnet XIX." *American Notes and Queries* 10 (1971): 7-8.

If Milton followed the daily reading assignments of the Book of Common Prayer, he would have read Psalm 123 on the Tuesday following the fourth Sunday after Trinity Sunday. In sharing similarities with Milton's poem, this psalm suggests June 1655 as the sonnet's possible date of composition (see entries 394-95, 397, 400-402, 404-7, 409, 421, and 425).

- ▲ 425. HUNTER, WM. B., JR. "Response to a Note on Milton and Common Prayer." *American Notes and Queries* 10 (1972): 117.

No evidence exists to support Griffith's proposal that Milton, in following the

daily readings from the Book of Common Prayer, composed Sonnet 19 in early June 1655 after reading Psalm 123 (see entry 424). Milton does not appear to follow such liturgical practices after 1630. Furthermore, in his day the psalter was read in its entirety every month. Thus, Psalm 123 would not have been read on the Tuesday after the fourth Sunday after Trinity Sunday, but rather on the 27th day of the month.

▲ 426. STROUP, THOMAS B. "'When I Consider': Milton's Sonnet XIX." *Studies in Philology* 69 (1972): 242–58.

Essential Miltonic concerns which are developed at greater length in his major poems—pride, temptation, faith, good works, acceptance, and consolation—can all be found in Sonnet 19. Written in late 1651 or early 1652, the poem records a purification by trial, a recognition, and a reversal. The one "talent" is Milton's political and civil ability as a Commonwealth apologist and defender, which he now doubts because of his loss of sight. His solution is not to find a new talent but to discover patience—a new way to use the one he already has. In standing and waiting at the end of the sonnet, the speaker reasserts his faith and performs a good deed: he worships God. He has sought out God's will and learned how to conform his own to it (see entries 431–36).

▲ 427. RAPIN, RENÉ. "Milton's Sonnet XIX." *Notes and Queries* 218 (1973): 380–81.

Since there was no contemporary agreement about a man's normal life expectancy, Milton, most probably 42 or 43 when he wrote Sonnet 19, may have felt justified in complaining that his sight was taken from him before he reached mid-life. While many critics have followed Psalm 90's figures of 70 (for the average person) and 80 (for the exceptionally strong), Milton's phrase "Ere half my days" makes better sense if it is compared with statements made by Laurentius Grimaldus Goslicius and Plato. In *De optime senatoris* (1568), Goslicius considers age 45 to be the middle of one's life; in *The Republic* (7.540 and 10.615) Plato suggests the mid-point of life expectancy to be age 50 (see entries 429 and 444).

▲ 428. BODDEN, H. and H. KAUSSEN. "John Milton: 'On His Blindness.'" In *Modellanalysen englischer Lyrik: Shakespeare, Marvell, Milton, Blake, Keats, Shelley, Hopkins, Yeats, Hughes*. Stuttgart, Germany: Ernst Klett, 1974, 54–65.

The theme of Sonnet 19—the speaker's recognition of how to serve God in spite of adversity—determines Milton's choice of language ("talent") and metaphor ("light"). By first associating the speaker's plight with the parable of the talents and then redefining what service is expected of him, Milton links the roles of dutiful servant and poet-prophet. The process through which the speaker

moves from suffering and doubt in the octave to inner peace in the sestet involves juxtaposition. Tension, restlessness, complexity, and variation mark the rhythm and syntax of the first eight lines; regularity, order, clarity, and control characterize the final six. [In German]

▲ 429. FISKE, DIXON. "Milton in the Middle of Life: Sonnet XIX." *ELH: Journal of English Literary History* 41 (1974): 37-49.

The phrase "Ere half my days" in Sonnet 19 has caused problems for scholars who want to use it to date the composition of the poem, but Milton may be employing a familiar scriptural and literary symbolism which viewed the twenty years between the ages of 25 and 45 as a particularly trying middle period of one's life. During this period, one's reason may be developed to conquer appetite, or reason may be overcome by appetite and led into spiritual confusion. It is such mid-life confusion that is dramatized in the octave of Sonnet 19. Faced with the hardship of blindness, the speaker distrusts and rebels against God. He repeatedly misunderstands the lessons of the biblical sources which figure into his discussion with God. Only reluctantly does he come to understand through the exercise of patience that God decides how he is to serve; only then is his recovery complete. The significance of this recovery in the sestet is directly related to the reader's recognition of the severity of the problem presented in the octave (see entries 427 and 444).

▲ 430. FORKER, CHARLES R. "Milton and Shakespeare: The First Sonnet on Blindness in Relation to a Speech from *Troilus and Cressida*." *English Language Notes* 11 (1974): 188-92.

Similarities in word and idea between Sonnet 19 and Ulysses's speech on order and proportion (1.3.85-94) in *Troilus and Cressida* suggest Shakespeare's influence on Milton. In both works an immediate problem is expanded to a more generalized context, a movement involving subtle changes in emotion, thought, and rhythm. Shakespeare's influence on Milton is most likely unconscious and results from the later poet's complete absorption of the Shakespearean passage in such a way that it became one with his own poetic impulses.

▲ 431. SPARROW, JOHN. "Milton's 'Talent which is death to hide.'" *Times Literary Supplement*, 18 January 1974, 54.

The talent Milton refers to in Sonnet 19 is inhibited but not destroyed. Thus, it is neither his eyesight (which was completely lost by the time the sonnet was composed) nor his literary ability (which he continued to display in his pamphlet wars with Morus and Salmasius during the 1650s). The allusion is to Milton's sexual inactivity, a frustration he experiences first in 1643 when Mary Powell leaves him before consummating their marriage, and again ten years later (from the time after Mary's death until his second marriage in 1656). This explanation

satisfactorily accounts for the problems surrounding the sonnet's date of composition, whether in 1643-44 or 1652-55 (see entries 399, 426, 432-36, and 453).

- ▲ 432. SMART, ALASTAIR. "Milton's 'Talent.'" *Times Literary Supplement*, 25 January 1974, 81.

Sparrow's sexual interpretation of Sonnet 19 fails to consider the poem's central allusions to the parable of the talents, Psalms 69 and 130, and to the book of Lamentations (see entry 431). The religious sentiments involved in these references combined with Milton's complaint in *The Reason of Church Government* about having to delay the composition of his epic suggest the talent "lodged useless" is his poetic rather than his sexual ability (see entries 399, 426, 433-36, and 453).

- ▲ 433. BAYLEY, JOHN. "Shakespeare's Friend." *Times Literary Supplement*, 1 February 1974, 108.

Sparrow's interpretation of Sonnet 19 is more plausible than my reading of certain sonnets by Shakespeare because it employs an approach of textual scholarship (see entries 399, 426, 431-32, 434-36, and 453).

- ▲ 434. GARDNER, HELEN. "Milton's 'Talent.'" *Times Literary Supplement*, 1 February 1974, 108.

Sparrow's immodest proposal for Sonnet 19 is a parody of Bayley's efforts to illustrate Shakespeare's sonnets, and Smart's response admirably supplies a correction (though he unnecessarily argues for an alternative subject for the poem). That subject is blindness, one supported by the poem's imagery, reference to "this dark world and wide," and the knowledge that Milton, who worked through his poems in drafts, would be frustrated by his inability to do so when composing his epic. One hopes that Sparrow's *jeu d'esprit* will not affect this sonnet's power to comfort readers suffering from adversity (see entries 399, 426, 431-33, 435-36, and 453).

- ▲ 435. KNOWLES, DAVID. "Milton's 'Talent.'" *Times Literary Supplement*, 1 February 1974, 108.

To Smart's identification of the parable of the talents as essential to an understanding of Sonnet 19, we should add Matthew 6.22-23 which emphasizes eyesight as a main "talent" (see entry 432). This emphasis, frequently followed by medieval commentators, views the five senses as analogous to the five talents and considers vision the principal one. If one adds the motif of light and dark developed through the poem to these other emphases on sight, one comes to see that the talent Milton alludes to is clearly his blindness (see entries 399, 426, 431, 433-34, 436, and 453).

▲ 436. SMART, ALASTAIR. "Milton's 'Talent.'" *Times Literary Supplement*, 8 February 1974, 134.

In responding to Sparrow, Knowles and Gardner demonstrate the correctness of the traditional interpretation of Sonnet 19 as a poem about blindness (see entries 431, 434, and 435). Whether or not readers take Sparrow's view seriously, they should listen to Gardner's concern about how Sonnet 19, a poem which has offered comfort for many in the past, should not be the subject for a *jeu d'esprit*. Sparrow's remarks reflect the decadence, vagaries, and lubricities of contemporary criticism (see entries 399, 426, 432, and 453).

▲ 437. SAITO, KAZUAKI. "A Note on 'When I Consider how my Light is Spent' with a Translation." *Formation* (Takinogawa Church) 66 (1976): 14-15.

In Sonnet 19 Milton voices his discouragement over losing his eyesight and his resolve to continue on despite his handicap. Initial discontent with his situation gives way to patience as he comes to an understanding of how to serve God through attentiveness, by "standing" and "waiting." [In Japanese]

▲ 438. STRINGER, GARY A. "Milton's 'Thorn in the Flesh': Pauline Didacticism in *Sonnet XIX*." *Milton Studies* 10 (1977): 141-54.

If viewed as primarily a narrative, objective, and public poem with a didactic aim, Sonnet 19 contains fewer problems than critics have customarily assigned to it. Milton's most important source is the apostle Paul, whose sermon to the Athenian philosophers in Acts (chapter 17) and account of visions and revelations in 2 Corinthians (chapter 12) resemble the sonnet's rhetorical and conceptual structure and its didactic end. Both authors allude to physical loss sustained in the service to truth, believe higher wisdom has compensated for this loss, and take comfort in the paradox of a divine power which turns frailty to strength. These parallels, often overlooked by those who have not recognized the sonnet as essentially a parable, account for such problematic phrases as "light is spent" (a metaphor for blindness) and "that one Talent which is death to hide" (an allusion to the ability to write). The most puzzling of the sonnet's cruxes, the phrase "Ere half my days," also becomes simpler if not read as a literal biographical reference but as an allusion to an Old Testament idea that one begins forty years of divine service at the age of thirty.

▲ 439. WIGLER, STEPHEN. "Outrageous Noise and the Sovereign Voice: Satan, Sin, and Syntax in *Sonnet XIX* and Book VI of *Paradise Lost*." *Milton Studies* 10 (1977): 155-65.

Despite their differences in style and genre, Sonnet 19 and book 6 of *Paradise Lost* pose a similar problem: the ability to distinguish human words from God's

words. In the sonnet's octave, the blind protagonist first exaggerates the importance of his service to God and questions him. However, the phrase "I fondly ask" signals a reversal in both him and the audience who recognize the mistaken attitude of the poem's first six lines and the syntactic ambiguity of the seventh (to ask if God exacts labor from the blind is a foolish question). In the epic, Satan also misconstrues the Word but fails to see his error. Instead he challenges God to a battle, and, in the war in heaven, substitutes noise and meaningless sounds of destruction for the Word. While the sonnet's protagonist learns that the Word freely forgives error and allows him to adopt patience and wait upon God's will, Satan creates hell within himself by internalizing his own unforgiving voice.

- ▲ 440. GLAVIN, JOHN J. "'The Exercise of Saints': Hopkins, Milton, and Patience." *Texas Studies in Literature and Language* 20 (1978): 139–52.

The relationship between Sonnet 19 and Hopkins's "Patience" is best described as antithetical. The later poem revises and essentially erases the earlier one. Milton's accomplishment gains Hopkins's admiration but confirms his need to go beyond it. The two poems express a similar feeling of frustration, contain a Christian antithesis between nature and grace, and emphasize the importance of patience, but Hopkins begins his poem with the sentiment Milton ultimately expresses. Rather than consisting of acquiescence, equanimity, and expectant passivity, Hopkins's Patience insists upon doing without, requires suffering, and must be actively sought after and prayed for. By responding in such a way to Milton's poem, Hopkins creates one uniquely his own.

- ▲ 441. GREENBAUM, SIDNEY. "The Poem, the Poet, and the Reader: An Analysis of Milton's Sonnet 19." *Language and Style* 11 (1978): 116–28.

Sonnet 19 is a poem in flux, one which encourages reflection and provokes questions. These questions (which are left unresolved and allow for alternate interpretations) include the central paradox of the speaker doubting his talent to write poetry as he writes a poem; whether the reply of Patience to the poet-questioner or poet-narrator is adequate; and the nature of the relationship between the sonnet and the parable of the talents—how is the poet-narrator different from the third servant?

- ▲ 442. KOMORI, TEIJI. "Milton's Victory over His Blindness." *Journal of Obirin University and Junior College* 19 (1979): 185–95.

Believing his literary talent unhampered by his loss of sight, Milton considers his blindness a mild yoke, his vision something sacrificed in defense of freedom. This confidence in serving God by composing poems is first evident in Sonnet 19, whose final tone is marked by acquiescence and patience, and later in Sonnet 23, where the speaker overcomes his handicap of blindness and emerges victorious.

▲ 443. EASTHOPE, ANTHONY. "Towards the Autonomous Subject in Poetry: Milton 'On his Blindness.'" In *1642: Literature and Power in the Seventeenth Century*. Ed. Francis Barker. Colchester, England: Univ. of Essex Press, 1981, 301-14.

Distinguishing between *enunciation* and *enunciated* and in turn between *discours*, the subject of *enunciation*, and *histoire*, the subject of *enunciated* (as developed by Benveniste and Lacan) uncovers important differences among the poetry of Shakespeare, Milton, and Dryden. While poetry before Shakespeare generally seeks to contain and hold enunciation onto the enunciated, poetry between Shakespeare and Milton marks a consolidation: Milton in Sonnet 19, for example, retains the court verse form of the sonnet but in doing so represents forms of enunciation in the enunciated. His poem is a transitional text in which the shift from *discours* in its octave, to *histoire* in its sestet, looks forward to the change in the mode of representation from *discours* to *histoire* clearly evident in Dryden's *Absalom and Achitophel*.

▲ 444. SASEK, LAWRENCE A. "'Ere half my days': A Note on Milton's Sonnet 19." *Milton Quarterly* 15 (1981): 16-18.

Since Milton had already lived more than half of the biblical and traditional seventy-year life span by the time he wrote Sonnet 19, many readers have been troubled by the suggestion of impious self-confidence in the phrase "ere half my days." However, recognizing that the phrase modifies the word "consider" rather than "spent" removes any hint of impiety. Read in natural word order, "When I consider, ere half my days in this dark world and wide, how my light is spent," these lines convey a modest and appropriate statement about Milton's life of blindness rather than about his entire life. It is his life of blindness that is not half over; he has more days without eyesight ahead of him than behind him (see entries 427 and 429).

▲ 445. BERKOWITZ, M. S. "Thomas Young's 'Hopes Encouragement' and Milton's 'Sonnet XIX.'" *Milton Quarterly* 16 (1982): 94-97.

Thomas Young's sermon *Hopes Encouragement* shares with Milton's Sonnet 19 similarities in theme, tone, emphasis, diction, and imagery. While not necessarily a source for the sonnet, the sermon does lend credibility to the arguments for an early date of composition for the sonnet (the 1640s) and for its subject to be something other than Milton's blindness.

▲ 446. ONO, KOSEI. "Milton's Sonnet XIX as a Process of Education." *ICU Comparative Culture* 8 (1984): 23-36.

Through the speaker's turmoil and anguish in the octave of Sonnet 19, Milton prompts the reader to respond like him—inappropriately and sinfully—until the

word “fondly” signals the reader’s awareness of his error and allows him to see light emerging from darkness, good from evil. The sonnet thus involves a process of discrimination for both speaker and reader in which the speaker moves from self-concern to an awareness of God, from doubt to certainty, from discontent to patience. By reading the poem, the reader shares this educational experience concerning Christian virtue and faith.

▲ 447. VAN DEN BERG, SARA. “Describing Sonnets by Milton and Keats: Roy Schafer’s Action Language and the Interpretation of Texts.” In *Psychological Perspectives on Literature: Freudian Dissidents and Non-Freudians*. Ed. Joseph Natoli. Hamden, Conn.: Archon, 1984, 134–54.

Sonnet 19 presents the “action” of psychoanalysis as found in the theories of Roy Schafer. Through the process of writing a poem, Milton’s speaker redefines himself; he discovers the sources of his helplessness and fear and new reasons for acting in new ways. The essential conflict is within the self, between an exterior “I” (who acknowledges his situation in the world), an interior “I” (who protests against it), and “Patience” (who provides a new mode of accepting the world). By gaining an understanding of human action and the freedom that can join humanity with God, the speaker acquires an understanding and acceptance of self which allow him to submit to God’s will freely.

▲ 448. WILCOX, JOEL F. “‘Spending the Light’: Milton and Homer’s Light of Hope.” *Milton Quarterly* 18 (1984): 77–78.

Chapman’s translation of a passage in Homer’s *Iliad* (18.99–104) associates the image of light with the ideas of foresight, glory, and potentiality, an association which corresponds to Milton’s image of light as the power of that “one talent which is death to hide” in Sonnet 19. For Milton, however, the source of light differs from that of Homer. While his speaker waits, Homer’s Achilles must act.

▲ 449. BUDICK, SANFORD. *The Dividing Muse: Images of Sacred Disjunction in Milton’s Poetry*. New Haven: Yale Univ. Press, 1985, 50–51, 139–41.

Robins correctly notes that the last line of Sonnet 19 creates an image of God’s divine, medial throne (see entry 397). Bound up in the image are the ideas of service, activity, and identity, concepts which connect the situation of the speaker in the sonnet to Jesus in *Paradise Regained* 1.196–206. Both ultimately realize that God’s divine plan commits them to inaction and passive acceptance; fulfillment will come through the postponement of self-fulfillment.

▲ 450. FUJII, HARUHIKO. "Milton's Walking Man—An Image of Christian Life." In *Poetry and Faith in the English Renaissance: Essays in Honour of Professor Toyohiko Tatsumi's Seventieth Birthday*. Ed. Peter Milward. Renaissance Monographs, 13. Tokyo: Renaissance Institute, 1987, 143–49.

Milton associates physical movement or the lack of it with one's spiritual condition in his two sonnets on blindness. In Sonnet 19 freely moving angels contrast with patiently standing ones as Milton expands the idea of service to include both—God may be served equally by those who act (move) and those who appear to stand still. The point becomes more overt in Sonnet 22: whether walking by one's own volition or with the aid of another, one serves in the same way.

▲ 451. BELSEY, CATHERINE. *John Milton: Language, Gender, Power*. New York: Basil Blackwell, 1988, 16, 25–26, 31–32.

Sonnet 19 questions the location of authority and power (from where will the speaker get the ability to serve God as his poet?), contrasts the human voice of uncertainty with the authoritative voice of Patience, and allows the presentation of emotional struggle and conflict to overshadow meter, rhyme, and rhythm.

▲ 452. HORVATH, JOHN, JR. "Milton on Dualism and Duality: The Script Theory of *Paradise Lost* and Sonnet 19." In "Essays on the Controversy in Literature: The Certain Uncertainty of Literary Texts (Scott, Milton, Cooper, Whitman, Johnson)." Ph.D. diss., Florida State University, 1989, 98–121.

Linguistic script analysis when applied to Sonnet 19 and *Paradise Lost* yields new insights into the issues of identity, sovereignty, and controversy resulting from change, ideas upon which the relationship between the two poems can be newly defined. Like the epic, Sonnet 19 emphasizes the duality between super-human and human but reverses the dynamic movement (rather than super-human to human, the sonnet moves from human to super-human). By means of an internalized dialectic involving the speaker's relationship with himself, the sonnet elevates the human struggle to a spiritual level. Its final line expresses the accord the speaker has reached, one better understood in the context of the marginalia found in the Geneva Bible glossing Luke 19.13 rather than the often assumed source of Matthew 25.14.

- ▲ 453. GOLDBERG, JONATHAN. "Dating Milton." In *Soliciting Interpretation: Literary Theory and Seventeenth-Century English Poetry*. Ed. Elizabeth D. Harvey and Katharine Eisaman Maus. Chicago: Univ. of Chicago Press, 1990, 199–220.

Historical and new historical accounts about the composition date of Sonnet 19 assume that Milton the artist or man is "always" developing in sequential time and thus able to be identified at a single moment of writing (see entries 401 and 443). The conflicting evidence over dating this poem and the necessity of taking the author out of history to determine the Milton who writes the sonnet expose the deficiencies of such efforts. Historical concerns such as dates may be engaged differently if resolution, unity, and order are put aside as requirements. If composed and revised over a number of years, Sonnet 19 loses its temporality in the face of a relationship between the "I" and the buried talent, "a relationship problematized through the questions of use and uselessness" (205), and one which lacks empirical unity, a moment of self-sameness, and resolution. Three autobiographical passages from *The Reason of Church Government*, *An Apology*, and the *Second Defense* attest to the absence of a "same" Milton in them, and thus a similar assumption can be made about Sonnet 19, written and rewritten from 1642 to 1654 (see entries 394–95, 397, 400, 402, 404–7, 409, 421, and 431–36).

Sonnet 20: "Lawrence of *virtuous Father virtuous Son*"

- ▲ 454. ABERCROMBIE, LASCELLES. "Milton Sonnet XVII." *Times Literary Supplement*, 11 April 1936, 316.

In his *Moral and Religious Aphorisms*, Benjamin Whichcote, one of Milton's contemporaries, states the Horatian idea of moderation found in the last two lines of Sonnet 20 ("and spare / To interpose them oft") directly: "He that would have the *Perfection* of Pleasure must be *Moderate* in the Use of it." In Whichcote as in Milton, "spare" means "forbear" (see entry 455).

- ▲ 455. NEIMAN, FRASER. "Milton's Sonnet XX." *PMLA: Publications of the Modern Language Association* 64 (1949): 480–83.

Those who interpret the phrase "spare to interpose" to mean "refrain from interposing" often base their arguments upon assumptions about Milton's private life. In the context of Sonnet 20, however, "spare" means "afford," a reading consistent with the nature of other pleasures defined in the first part of the sonnet (see entry 454).

- ▲ 456. JACKSON, ELIZABETH. "Milton's Sonnet XX." *PMLA: Publications of the Modern Language Association* 65 (1950): 328–29.

Additional support for Neiman's interpretation of "spare to interpose them oft"

as “spare time or permit one’s self to interpose them oft” can be found in Milton’s use of the conjunction “and,” the litotes “not unwise,” the sound climax (“fire, food, wine, music”), and his echoes of four Horatian odes in ten lines (see entry 455).

▲ 457. BENNETT, J. A. W. “Milton’s ‘Cato.’” *Times Literary Supplement*, 5 April 1963, 233.

In addition to the Horatian allusions in Sonnet 20, the last two lines echo a passage from the traditional elementary school book, the *Disticha Catonis* (3.7). Such an allusion, which Lawrence would not miss, points up the sonnet’s light, mock-serious tone (see entry 458).

▲ 458. MAXWELL, J. C. “Milton’s ‘Cato.’” *Times Literary Supplement*, 26 April 1963, 314.

Bennett’s discovery of the *Disticha Catonis* as a source for the concluding lines of Sonnet 20 should put an end to arguments claiming that “spare to interpose” means “refrain from interposing” (see entries 455–57 and 459–60).

▲ 459. SCHOLDERER, V. “Milton’s ‘Cato.’” *Times Literary Supplement*, 10 May 1963, 341.

Maxwell fails to see that in the passage quoted from the *Disticha Catonis* (“Interpone tuis interdum gaudia curis, / Ut possis animo quemvis sufferre laborem”), *interdum* must be read as “occasionally” or “now and then” (see entry 458). Such a reading supports interpreting “spare” restrictively to mean “refrain” (see entries 454–57 and 460).

▲ 460. MAXWELL, J. C. “Milton’s ‘Cato.’” *Times Literary Supplement*, 17 May 1963, 357.

While Scholderer correctly points out that *interdum* does not mean “often,” Bennett is right in contending that in Sonnet 20 Milton more likely strengthened a familiar dictum than changed his line of reasoning so that “and spare to interpose them oft” should be read “and (yet) refrains from interposing them oft” (see entries 454–59).

▲ 461. CONDEE, RALPH W. “Milton’s Gawdy-Day with Lawrence.” In *Directions in Literary Criticism: Contemporary Approaches to Literature*. Ed. Stanley Weintraub and Philip Young. University Park: Pennsylvania State Univ. Press, 1973, 86–92.

By integrating the extra-poetical situation (dinner with Lawrence) with poetic techniques (imagery, allusions, syntax), Milton makes Sonnet 20 become what it says. This dinner invitation not only expresses the value and intimacy of the

friendship between Milton and Lawrence but also connects a non-literary event with a literary tradition. In this respect, Sonnet 20 resembles Milton's major poems.

- ▲ 462. OGUSHI, KAZUSO. "An Aspect of Milton's Sonnets." In *Milton and His Age*. Ed. Masao Hirai. Tokyo: Kenkyusha, 1974, 206–16.

More representative of Milton's sonnets than Sonnets 18, 19, or 23, Sonnet 20 compares favorably with Horace's "O matre pulchra filia pulchrior." Milton's description of Lawrence in line one as "virtuous" means "competent." [In Japanese]

- ▲ 463. KOMORI, TEIJI. "Milton's Recreation in Sonnet XX and XXI." *Journal of Obirin University and Junior College* 18 (1978): 187–94.

Sonnets 20 and 21 reflect an inner growth in Milton, an ability to accept the hardships of his earlier life and to enjoy his present life despite his blindness. The lightest and most cheerful of his poems, these sonnets reveal how Milton spent his leisure time—listening to music, engaging in conversation, and dining with friends.

- ▲ 464. NARDO, ANNA K. "Renaissance Syncretism and Milton's Convivial Sonnets." *Explorations in Renaissance Culture* 4 (1978): 32–42.

Sonnets 20 and 21, examples of Milton's syncretist spirit, bring together humane, divine, and scientific wisdom in order to promote the Renaissance ideal of the magnanimous man. Drawing upon classical, Christian, and scientific sources, these poetical invitations present this ideal man as one who understands the relationship between public and private virtue, labor and rest, and social grace and the grace of God.

- ▲ 465. BERKELEY, DAVID S. "'Light' in Milton's Sonnet XX." *Philological Quarterly* 61 (1982): 208–11.

Inviting Lawrence to dinner, Milton uses the word "light" in Sonnet 20 to describe the simple foods that will be served (those easy to digest), and to imply that the dinner will be of an aristocratic nature associated with the intellectualism of Athens. Linked also with air, soil, and ancestry, this word points to several of the sonnet's contrasts: between the inclement weather outside and the congenial atmosphere inside; between outside labor and inside skill in music and singing; between the artistic qualities of the ancient Athenians and the coarseness of the Boeotians.

▲ 466. MARJARA, HARINDER S. "Milton's 'Chromatrick jarres' and 'Tuscan Aire.'" *Milton Quarterly* 19 (1985): 11-13.

Milton's mention of a "Tuscan Aire" in Sonnet 20 suggests a changed attitude toward Italian experiments with chromatic music. No longer "Chromatrick jarres" as he referred to them in "At a Solemn Music," these Italian, especially Florentine airs, are more pleasing and acceptable to Milton by the mid-1650s.

▲ 467. MYERS, WILLIAM. *Milton and Free Will: An Essay in Criticism and Philosophy*. London: Croom Helm, 1987, 47-48, 156-63, 167, 170, 175, 193.

Much of the significance of Sonnet 20 stems from Milton's careful use of the word "judge." Understanding the poem involves decisions Milton wants readers to feel free to make or not make about truth, moral values, and experience. With this freedom, one can respond sensitively and voluntarily to the sonnet's depiction of interpersonal human relationships and their relevance to ideas Milton proposes in the *Christian Doctrine*.

▲ 468. SANO, HIROKO. "The Lily and the Rose: Milton's *Carpe Diem* Sonnet 20." In *Milton and Italy: Contexts, Images, Contradictions*. Ed. Mario A. Di Cesare. Vol. 90. Binghamton, N.Y.: Medieval & Renaissance Texts & Studies, 1991, 371-80.

Echoing the spirit of Latin *carpe diem* and *carpe florem* poetry as practiced by Horace and Ovid, Sonnet 20 encourages Edward Lawrence to enjoy the present, to balance work and recreation. Milton integrates evangelical concepts of labor and discipline with the profitable use of time by modifying several traditions, including not only classical and biblical, but also medieval, Renaissance, Italian, and Puritan. The allusions of the lily to Matthew 6.34 and the rose to Horace's *Odes* 1 and 11 reiterate this point: that the sonnet is less concerned with inviting someone to dinner than it is with how to best use the present moment.

Sonnet 22: "Cyriack, this three years day these eyes, though clear"

▲ 469. LARSON, CHARLES. "An Architectural Pun in Milton." *American Notes and Queries* 12 (1973-74): 101.

Milton's use of the word "orb" in Sonnet 22 demonstrates the intricate nature of his ability to pun. The word has no less than five possible meanings in the poem: anything of a generally spherical shape; a general name for heavenly bodies; a region of activity; a poetic word for the eye; and, from architecture, a "blind window," a plain stone panel. While the exactness of this last meaning has been disputed, its appropriateness in the sonnet cleverly offsets the pathos of the pun.

- ▲ 470. ADAMS, J. E. "'Attend Me More Diligently': Guidance and Friendship in Milton's Sonnet 22." *Milton Quarterly* 18 (1984): 13-19.

Like Sonnet 19, Sonnet 22 demonstrates how virtue can realize itself when burdened by blindness. Instead of patience (the solution for the speaker in Sonnet 19), the speaker in Sonnet 22 finds solace in friendship, in Skinner's sympathetic presence. Combining the themes of guidance and fortitude, Milton uses the idea of friendship to pay tribute to guidance and implicitly offer it: in recounting to Skinner his own career, the speaker provides an example of virtuous human endeavor. In so doing, guidance, fortitude, and friendship are fused.

Sonnet 23: "Methought I saw my late espoused Saint"

- ▲ 471. MABBOTT, T. O. "Milton's Sonnet on 'His Late Espoused Saint.'" *Notes and Queries* 189 (1945): 239.

Those willing to believe Parker's claim that Sonnet 23 is Milton's tribute to the memory of Mary Powell should read the extant materials related to Milton's nuncupative will (see entries 57 and 472). Nothing in Milton's oral will supports such a view.

- ▲ 472. PARKER, WILLIAM RILEY. "Milton's Last Sonnet." *Review of English Studies* 21 (1945): 235-38.

While critics have assumed that Milton's second wife, Katherine Woodcock, is the subject of Sonnet 23, they have done so without knowing anything of her behavior and having no evidence of Milton's attitude toward her (see entry 57). A better case, however, can be made for Mary Powell. Evidence in her favor includes an indefinite time reference ("late"); her bearing of four children (a fact suggesting something more than a mere reconciliation between the poet and his wife); the reference to her death in childbirth in lines 5 and 6 (Katherine died of consumption); and the statement of "once more" having "full sight of her" (Milton literally never saw Katherine Woodcock, complete blindness having already taken place before he met her).

- ▲ 473. DAHLBERG, CHARLES R. "Milton's Sonnet 23 on His 'Late Espoused Saint.'" *Notes and Queries* 194 (1949): 321.

Since there is no proof that Picard was Milton's scribe before 14 January 1657-58, Sonnet 23, which is in Picard's hand, stands as Parker's isolated example of Milton's sonneteering (see entry 472). Its subject, therefore, is Katherine Woodcock (see entry 57).

▲ 474. FRYE, ROLAND MUSHAT. "Milton's Sonnet 23 on his 'Late Espoused Saint.'" *Notes and Queries* 194 (1949): 321.

Based on the syntax and punctuation found in the Trinity Manuscript, Katherine Woodcock, not Mary Powell, is the poem's subject. Lines 5 and 6 can be read "purification in the old law did save mine as whom washt from spot of childebed taint and such . . . came vested all in white." With "purification in the old law" as the subject, "did save" as the verb, and "mine" as the object, these lines cannot refer to Mary Powell, who died three days after the birth of her daughter, well before the purification period of 66 days (as stated in Leviticus 12.5) was complete. Katherine, on the other hand, lived 40 days beyond the required purification period (see entries 57, 472-73).

▲ 475. PYLE, FITZROY. "Milton's Sonnet on his 'Late Espoused Saint.'" *Review of English Studies* 25 (1949): 57-60.

There is evidence for Katherine Woodcock as the subject of Sonnet 23 in the first line if "late espoused" is interpreted "recently married," and "saint" is read to mean "one of the elect," "a saintly person who after death becomes a saint in heaven." Parker's association of "late" with "dead" is one found nowhere else in Milton's writings, yet in seventeen other instances, Milton uses "late" to mean "recently" (see entry 472). The likelihood that Katherine Woodcock is the subject of Sonnet 23 becomes even greater in terms of the poem's dream motif. In the sonnet Katherine is appropriately featureless. Milton, who never saw her in life, sees her for the first time in his dream and hopes "once more" "to have / Full sight of her in Heaven without restraint" (his blindness at that time will have been removed). Finally, Katherine is restored to her husband like Alcestis because she, unlike Mary Powell, has gone through the purification period (see entries 57, 471, 473, and 474).

▲ 476. BOAS, GEORGE. "The Problem of Meaning in the Arts." In *Meaning and Interpretation: Lectures Delivered Before the Philosophical Union of the University of California, 1948-1949*. University of California Publications in Philosophy, 25. Berkeley: Univ. of California Press, 1950, 301-25.

Meaning in Sonnet 23 is closely tied to the reader's knowledge of its author's life. As opposed to the universality of Shakespeare's sonnets, Milton's poem is highly personal. Its complete meaning can only be grasped by those who know he was blind at the time he composed it. Such a fact brings great poignancy to the sonnet's concluding couplet and prevents it from becoming a symbolic account of a blind man's dream involving his never seen deceased wife.

▲ 477. BOAS, GEORGE. "Understanding Spitzer." *Hopkins Review* 4 (1951): 28-30.

If Sonnet 23 expresses a unique experience of Milton's blindness, then readers grasp the poem's meaning better if they know Milton had lost his sight. Preferring to know particular details of a subject's life does not require, as Spitzer claims, a repudiation of classical art (see entry 480). Each work of art is individual, dated, and located in history, best understood as a reflection of its creator's thoughts, aspirations, hopes, or conflicts. Readers understand meaning in a work of art more readily with a knowledge of the human being who created it.

▲ 478. PARKER, WILLIAM RILEY. "Milton's Last Sonnet Again." *Review of English Studies* 2 (1951): 147-52.

Even without final and conclusive evidence, one can still argue for Mary Powell as the subject of Sonnet 23. Pyle's case for Katherine Woodcock is too reductive (see entries 57 and 475). "Late," for example, can have at least three possible meanings in the poem. Similarly ambiguous are the phrases "Full sight" and "Her face was veil'd," ambiguities clarified by the sonnet's key passage concerning purification. Lines 5 and 6 establish Mary as Milton's subject (she is the only wife who dies in childbirth) and make evident that the sonnet records an experience and its author's reflections on the significance of that experience.

▲ 479. PYLE, FITZROY. "Mr. Pyle Writes." *Review of English Studies* 2 (1951): 152-54.

Both the phrase "late-espoused Saint" and the passage concerning purification (lines 5 and 6) make clear that Katherine Woodcock is the subject of Sonnet 23. The passage associates Katherine's death on 3 February (the day after the Feast of the Purification) with the Virgin Mary. Each survives the purification period; each is saved. The actual cause of death is not, as Parker believes, finally important (see entries 57 and 478). Conception and childbirth are imaginatively associated in Milton's mind in this instance, just as the veil and the poet's vision of a woman he has never literally seen are similarly connected later in the poem.

▲ 480. SPITZER, LEO. "Understanding Milton." *Hopkins Review* 4 (1951): 16-27.

The meaning of Sonnet 23 does not require a knowledge of its author's life (as Boas claims) because Milton uses traditional poetic practices to frame the sonnet's tripartite structure (see entries 476 and 477). The motif of blindness functions metaphorically to bring out the essential conflicts between the ideal and the real and the living and the dead. Borrowing from the Italian poets of the *dolce stil nuovo*, Milton addresses the problem of a world deprived of an ideal and employs ancient pagan, ancient Jewish, and Christian traditions. The poem provides the poet's conception of blindness, information potentially more

significant than that derived from a knowledge of his biography (see entries 494, 496, and 502).

▲ 481. LE COMTE, EDWARD S. "The Veiled Face of Milton's Wife." *Notes and Queries* 199 (1954): 245-46.

Since at least five explanations may be given for why the woman in Sonnet 23 is veiled and yet none clearly fix her identity, one should consider Milton's emphasis on purity. Words and phrases such as "Washed from spot," "Purification," "in white," "pure as her mind," and the Greek source of Katherine's name ("Katharos" meaning "pure"), all point to Katherine Woodcock as the subject of the poem (see entries 57 and 143).

▲ 482. SHAWCROSS, JOHN T. "Milton's Sonnet 23." *Notes and Queries* 201 (1956): 202-4.

Attempts to establish the identity of the espoused saint in Sonnet 23 have overlooked the phrase "pure as her minde" which contrasts the purity of the saint's mind with the impurity of her body. Two other wordings, in line 5 ("as" meaning "as one") and line 7 ("and such" meaning "because of what has just been said"), clarify that through this contrast Milton is referring to Mary Powell, the only wife who did not live through the purification period following childbirth (see entries 57, 471-75, 478-79, and 481).

▲ 483. TILLYARD, E. M. W. "Introduction." In *The Metaphysicals and Milton*. London: Chatto and Windus, 1956, 2-11.

Milton's Sonnet 23 and Donne's "Since she whom I lov'd" demonstrate their author's different poetic methods and personalities. Unlike Donne, Milton focuses on his deceased wife rather than himself, treating her as a human being worthy of dignity. Foregoing Donne's emphasis on heightened emotion, sensation, and thought that turns back on itself, Milton proceeds by restraint. He conveys feeling and thought through a rhetoric marked by reason, logical structure, and convention.

▲ 484. STROUP, THOMAS B. "Aeneas' Vision of Creusa and Milton's Twenty-Third Sonnet." *Philological Quarterly* 39 (1960): 125-26.

Aeneas' vision of Creusa in Book 2 of the *Aeneid* may be the source for the final lines of Sonnet 23. As in Milton's poem, this vision of a lost wife involves a child still living, a point which incidentally supports arguments for Mary Powell as the poem's subject since her daughter, unlike Katherine Woodcock's, did not die in childbirth (see entries 57, 471-75, 478-79, 481, and 482).

▲ 485. WHEELER, THOMAS. "Milton's Twenty-Third Sonnet." *Studies in Philology* 58 (1961): 510-15.

If one combines biographical readings of Sonnet 23 with Spitzer's approach, one can avoid the shortcomings of both (see entries 57, 472-73, 475, and 478-81). The poem is best read as a real dream in which Milton envisions an ideal image of woman. Neither Mary Powell nor Katherine Woodcock, the espoused saint represents what Milton never found but always sought after in a woman. In characteristic fashion, the sonnet projects an ideal and discloses its author's tendency to dramatize his own situation—in this case, a poignant sense of loneliness and isolation.

▲ 486. MUELLER, MARTIN. "The Theme and Imagery of Milton's Last Sonnet." *Archiv für das Studium der Neueren Sprachen und Literaturen* 201 (1964): 267-71.

Spitzer's idea of a tripartite *crescendo* in Sonnet 23 involves three images of women (Alcestis, a purified woman, and a saint) arranged in an ascending order of significance (see entry 480). These images contrast with one another—Alcestis with the purified woman, the purified woman with the veiled saint, and the veiled saint with the unveiled saint. This contrasting movement reflects an analogous progression from Greek to Judaic to Christian thought, with the poem reaching its climax with the ambivalent image of the veiled saint. The image of the veil suggests both hope and despair, containing a promise that makes Milton hope for an eventual fulfillment (being able to see in heaven) but despair at the realization that it is not fulfilled now ("day brought back my night"). These two experiences, with their seemingly contradictory emotions, characterize the meaning of the poem as one derived from a balancing of opposites reflected in the sonnet's ideas, mood, imagery, and structure.

▲ 487. FABIAN, DAVID R. "Milton's 'Sonnet 23' and Leviticus XVIII.19." *Xavier University Studies* 5 (1966): 83-88.

Two passages from Leviticus (12.5 and 18.19) supply further evidence that Mary Powell is the subject of Sonnet 23 (see entries 482 and 484). The first establishes the period of purification after a daughter's birth to be 80 not 66 days as Parker erroneously claims (see entries 472 and 478). The second indicates that husbands should have no physical relations with their wives during the two-week period immediately following childbirth because the woman was considered most impure during this time. Writing with an awareness of "purification in the old law," Milton alludes to this two-week period directly in line 5 ("spot of childbed taint") and indirectly in the sonnet's final lines when physical contact between the speaker and the espoused saint does not take place. Both instances apply best to circumstances following Mary Powell's birth of Milton's third daughter Deborah (see entries 57, 471, 473-75, 479, and 481).

▲ 488. FIDO, MARTIN. "Milton on Love." *Oxford Review* 3 (1966): 47–66.

In his poetry, Milton depicts love between a man and a woman as a profound, deeply-felt experience necessary for mental and moral health. Sonnet 23, his first important statement about love, dramatizes the efforts of a man and his deceased wife to reach *the other*, to overcome the impediments of death and blindness which separate them. While their efforts end in failure, the sonnet demonstrates that in order to love, one must attempt to reduce the distance separating oneself from another.

▲ 489. HUNTLEY, JOHN. "Milton's 23rd Sonnet." *ELH: Journal of English Literary History* 34 (1967): 468–81.

Strict biographical or purely literary interpretations of Sonnet 23 fail to recognize that the poem exists between such extremes (see entries 472–82 and 484–86). At once a private and a public poem, the sonnet records both individual and universal experiences, succeeding more often when it relates the latter (its speaker dreams about a lost loved one) than the former (references to "child-bed taint" and "purification in the old Law" are ultimately too private to determine). The speaker's vision of the espoused saint leads him to a better understanding of metaphysical relationships and spiritual possibilities, especially that involving the relationship between nature and grace.

▲ 490. FORSTER, LEONARD. "The Petrarchan Manner." In *The Icy Fire: Five Studies in European Petrarchism*. Cambridge: Cambridge Univ. Press, 1969, 59–60.

Although it lacks a Petrarchan theme, Sonnet 23 employs the entire Petrarchan tradition in its allusions to mythology and the Bible and in its use of the motif of a lover being reunited with a deceased beloved in a dream. Like Petrarch's dream visions of the dead Laura, Milton's speaker sees a beloved who emanates love and goodness and is dressed in white as pure as her mind. Her presence can turn night into day, her absence day into night. In addition to these Petrarchan commonplaces, the sonnet ends with the speaker's request for full sight of the beloved in heaven after the resurrection of the body.

▲ 491. READER, WILLIE D. "Dramatic Structure and Prosodic Form in Milton's Sonnet 'On His Deceased Wife.'" *Language Quarterly* (University of South Florida) 11 (1972): 21–25, 28.

Prosody reinforces dramatic and narrative structure in Sonnet 23. From the octave to the sestet, shifting rhymes (from *a* and *b* to *c* and *d*) and sound patterns (including internal rhymes and their alliterative effects) reflect changes in the sonnet's dramatic structure and link thematically related words. Presenting in the first thirteen lines a narrative of increasing suspense, Milton creates an abrupt

countermovement in the sonnet's final line by combining dramatic, prosodic, conceptual, and ironic techniques.

▲ 492. WILLIAMSON, MARILYN L. "A Reading of Milton's Twenty-Third Sonnet." *Milton Studies* 4 (1972): 141-49.

Sonnet 23 can be read as a poem which addresses the issue of salvation by contrasting movements of success and failure. On the one hand, there is a rising action: the soul of the espoused saint progresses from pagan ideas of salvation (represented by the Alcestis legend) through ritual beliefs (those of the Old Dispensation) to true Christian salvation (the virtuous saint will reunite with the speaker in heaven). On the other, there is a falling movement: the speaker, unlike Admetus, cannot be rejoined with his beloved in the present. His vision is fleeting and ends in disillusionment. These patterns make clear that salvation ultimately requires hope—that momentary disappointment and loss will give way to happiness at a later date.

▲ 493. ULREICH, JOHN C., JR. "The Typological Structure of Milton's Imagery." *Milton Studies* 5 (1973): 67-85.

Milton's imagery, created through a complex process of transformation and reembodiment, shares with typology a movement from analysis to synthesis, from literal types to spiritual truth. In Sonnet 23, the reference to "purification in the old Law" serves as the central image upon which the sonnet's entire typological structure rests and through which shadowy possibilities are ultimately realized. Similes, likewise subjected to purification and redefinition, become concrete metaphorical presences. By the end of the sonnet, the outward shape of a dream has become an inward vision of reality, and Alcestis, through a series of typological allusions, has been transformed into a Christian reality (see entries 494-96, and 502).

▲ 494. COLACCIO, JOHN J. "'A Death Like Sleep': The Christology of Milton's Twenty-Third Sonnet." *Milton Studies* 6 (1974): 181-97.

To dramatize the issue of salvation as one repeatedly available to man but repeatedly lost, Milton associates the espoused saint with the horizontal movement of Christian typology and the vertical movement of Christian Neoplatonism. As a human being, her death in childbirth parallels the redemptive self-sacrifice of Christ and thereby fulfills the sacrifice ethos of pagan and Jewish myth and history. As a spirit, her love for the speaker is once more analogous to Christ's for man. Thus she descends, like Dante's Beatrice, to offer grace and to help the speaker ascend toward God. Unable to separate his affections for her and aspire to a love of higher things, however, the speaker fails to understand the significance of either her gesture or her appearance and wakens from his dream confused rather than enlightened (see entries 493, 495-96 and 502).

▲ 495. ULREICH, JOHN C. "Typological Symbolism in Milton's Sonnet XXIII." *Milton Quarterly* 8 (1974): 7-10.

Read typologically, Sonnet 23 derives its unified structure and poetic vision from lines 5 and 6 which refer to Luke (2.22, 24) and Leviticus (12.6-7). The idea of purification concerns ritual and symbolic truth and involves a movement from old law to new covenant, "from the letter which kills to the spirit which gives life" (7). This dialectical movement, reinforced by imagery which proceeds from the classical through the Hebraic to the Christian, appears also in the poem's stanzaic structure where two quatrains are followed by a sestet. The sonnet's closing lines associate the speaker with Orpheus to bring out additional polarities between charitable and erotic love, and pagan hopelessness and Christian hope (see entries 480, 493-94, 496, and 502).

▲ 496. FISKE, DIXON. "The Theme of Purification in Milton's Sonnet XXIII." *Milton Studies* 8 (1975): 149-63.

Pagan, Jewish, and Christian conceptions of the idea of purification determine the theme of Sonnet 23 and resolve the controversies over its dating, subject, and meaning. Through a progression of images comparing the espoused saint to Alcestis, a mother purified under the old law, and a soul saved in heaven, Milton dramatizes the speaker's inability to possess a wholly purified love of his deceased wife in this world. In its emphasis on the need to remove original sin, the second simile concerning a woman's purification after childbirth is the key to the entire poem. Both the veil over the saint's face and the speaker's awakening into darkness symbolize his failed vision of Katherine Woodcock (see entries 480, 494, and 502).

▲ 497. LOW, ANTHONY. "Milton's Last Sonnet." *Milton Quarterly* 9 (1975): 80-82.

Based upon the available evidence, Katherine Woodcock is the probable subject of Sonnet 23. Support for Mary Powell, usually traced to the idea of churching in lines 5-9, weakens in light of Milton's disparaging remarks on ceremony and ritual in the *Christian Doctrine*, *An Apology for Smectymnuus*, and the *Doctrine and Discipline of Divorce*. The phrase "purification in the old Law" is best read literally, as one applicable only to Jews and rendered obsolete after the coming of Christ. The image's implications are typological and spiritual, not ritual or sacramental (see entries 57, 471-75, 478-79, 481-82, 484, 493-96, and 502).

▲ 498. HEINZELMAN, KURT. "'Cold Consolation': The Art of Milton's Last Sonnet." *Milton Studies* 10 (1977): 111-25.

Through a series of similes which imply contrasts as they name likenesses, Milton creates a sense of elusiveness in Sonnet 23 and engages both its speaker and readers in the act of literary interpretation. The simultaneous presentation

of the saint likened to Alcestis and the Alcestis story likened to Christian myth reflects the speaker's indecision—he cannot determine if the saint is or is merely *like* his wife; nor can he tell whether his wife is or is merely *like* a soul in heaven (see entry 499). Through the indirection and approximation of the simile, Milton emphasizes the limitations of the speaker (he cannot fully imagine saintliness in its heavenly setting), but he implies something greater (the vision of Alcestis contains an analogue of Christian salvation).

▲ 499. HILL, JOHN SPENCER. "'Alcestis from the Grave': Image and Structure in Sonnet XXIII." *Milton Studies* 10 (1977): 127–39.

Sonnet 23 derives a complex triadic structure from Milton's treatment of the Alcestis myth. The poem's tripartite ascent from type to truth begins with pagan myth (the image of Alcestis), proceeds to Hebraic ritual (the vision of the speaker's deceased wife), and ends with Christian truth (the apparition of the saint). In defining salvation as a process in which the flesh gives way to the spirit, Milton makes Hercules' rescue and restoration of Alcestis his point of departure from which fictive symbol becomes transformed into spiritual reality, and simile into metaphor. The assimilation of the allusion to Alcestis throughout the entire sonnet creates an equilibrium between loss and restoration, and despair and triumph (see entry 498).

▲ 500. GORECKI, J. E. "Milton's Sonnet XXIII and Aeschylus' 'Agamemnon.'" *Notes and Queries* 223 (1978): 17.

While Milton may be echoing passages from the *Odyssey* and the *Aeneid* in the last two lines of Sonnet 23, a more fitting source can be found in Aeschylus's *Agamemnon* where the Chorus describes Menelaos's longings for his abducted wife Helen (lines 420–26). Like Milton, Aeschylus presents a dream in a strict sense. Like Aeschylus, Milton can take advantage of the classical legend of desire associated with Helen to intensify the speaker's frustrated feelings in the sonnet.

▲ 501. GUILFOYLE, CHERRELL. "'If Shape It Might Be Call'd That Shape Had None': Aspects of Death in Milton." *Milton Studies* 13 (1979): 35–57.

Milton's only direct expression of bereavement appears in Sonnet 23 where loss, pain, and despair do not lead to recovery or reorientation. The speaker recognizes his difference from Admetus: his wife cannot return his love to him nor can he go to her. Simultaneously Milton's poem acknowledges a just cause for grief, avoids self-pity, and conveys the absence of immediate hope.

▲ 502. CHENEY, PATRICK. "Alcestis and the 'Passion for Immortality': Milton's Sonnet XXIII and Plato's *Symposium*." *Milton Studies* 18 (1983): 63-76.

Neoplatonic readings of Sonnet 23 have recognized Milton's use of Plato's *Symposium*, but they have overlooked Diotima's reference to Alcestis in a discussion of how mortals can achieve immortality in this life (see entries 480 and 493-96). This passage identifies love, procreation, and intellectual purification as central factors in insuring immortal life, and Milton's sonnet responds to all three. In the first quatrain, the speaker interprets his wife's return from the grave as the embodiment of a love conferring immortality. In the second, he believes her visitation indicates a transcendence of past death and foreshadows a future reunion in heaven. In the third, the saint has become spiritualized matter, an incarnate Platonic ideal of love with whom the speaker attempts to join. The failure of this attempt in the sonnet's closing couplet demonstrates the inefficacy of a philosophical ideal to compensate for a human loss. The speaker not only loses the saint and his hopes of satisfying his desires but also any comfort Platonism might offer. Milton's interpretation of a symbol from the classical past in the light of Christianity concludes that ideal forms of beauty remain veiled, beyond the reach of those bound by mortality.

▲ 503. PETRY, ALICE HALL. "Longfellow's 'The Cross of Snow' and Milton." *Essays in Literature* 11 (1984): 299-303.

In its use of a first-person vision of a deceased wife, its presentation of this beloved as a saint, and its ending of despair, Sonnet 23 appears a more likely source for Longfellow's "The Cross of Snow" than his "Divina Commedia IV," a sonnet written as an epigraph to his translation of Dante's *Purgatorio*.

▲ 504. HILL, ELIZABETH K. "A Dream in the Long Valley: Some Psychological Aspects of Milton's Last Sonnet." *Greyfriar* 26 (1985): 3-13.

Dreaming, a key element in Sonnet 23, plays a significant part in the mourning process which includes reenactment (the mourner relives a traumatic experience in order to assimilate it) and condensation (the sleeping brain recombines elements of the experience into a single perception). If read in light of these concepts, Sonnet 23 provides no absolute identification of the espoused saint as Mary Powell or Katherine Woodcock because she is a composite figure drawn from the poet's memory of his two wives, the classical Alcestis, and other symbolic figures.

- ▲ 505. SLOANE, THOMAS O. "Milton's Rhetoric: A Prolusion." In *Donne, Milton, and the End of Humanistic Rhetoric*. Berkeley: Univ. of California Press, 1985, 239-44.

Biographical readings of Sonnet 23 tend to distort the poem's highly wrought form. Arranged as a dream which proceeds chronologically from Greek myth to Jewish law to Christian law, Sonnet 23 employs typological comparisons to stress the importance of time. Just as day and night will pass into eternity and eternity will restore the speaker's sight, hope will give way to trust and individual experience will yield to a greater sense of one's place in history (see entries 472-82, 492, 496-98, and 504).

- ▲ 506. ARAI, AKIRA. "Milton Lamenting the Death of his Wives." *Bulletin of the Friends of Japan Women's University Library* 52 (1986): 5.

Milton writes Sonnet 23 as an elegaic tribute to his second wife, Katherine Woodcock, but the dual personality of Eve in *Paradise Lost* derives from his experiences with Mary Powell and Katherine. [In Japanese]

- ▲ 507. SCHUYLER, SARAH. "Their Ambivalent Adventures with a Mother: Freud, Milton, and Sexton." *Literature and Psychology* 32 (1986): 11-17.

The dialectical relationship between women, in which a daughter leaves a mother in order to become one herself and thereby reproduces the mother at a new level, appears in Sonnet 23. Two women, one pure and one tainted, live uneasily in one ghost, the espoused saint. Milton's emphasis on the "spot of child-bed taint" insists upon a separation between daughter and mother and creates an ultimate ambiguity through the uncertainty of the speaker's vision.

- ▲ 508. MCLOONE, GEORGE H. "Milton's Twenty-Third Sonnet: Love, Death, and the Mystical Body of the Church." *Milton Quarterly* 24 (1990): 8-20.

Sonnet 23 presents a speaker struggling with matters of faith and conscience which stem from church disciplines regarding marriage, "churching" after the birth of a child, and burial among the Christian community (the congregation of the invisible church or mystical body of Christ and the faithful). By juxtaposing allusions to liturgical practices in reformed and unreformed churches with the speaker's account of his encounter with his dead wife, Milton depicts a personal psychology of grief that results from a complex memory of love and death. In recounting his vision of the espoused saint, the speaker confronts problematic relationships involving several dichotomies: life and death, sinner and saint, flight and return, guilt and innocence, union and separation, and damnation and salvation (see entries 480, 492, 496-98, and 504).

▲ 509. McMULLEN, BUCK, and JAMES KINKAID. "Hallam's Corpse, Milton's Murder, and Poetic Exhibitionism." *Nineteenth-Century Literature* 45 (1990): 176-205.

Section XIII of Tennyson's *In Memoriam* and Milton's Sonnet 23 both concern grief and the relationship between blindness and states of consciousness. Tennyson strives to obliterate the presence of the earlier poet with a display of poetic exhibitionism which alludes to Milton in order to subvert the authority he represents. To what he sees as the pretentious self-advertising, the self-pity, and the false liberation of Sonnet 23, Tennyson offers openness and freedom, honesty and naturalness. Unlike Milton's dream world, his is actual; unlike Milton's widower, his sees feelingly. Through the use of apostrophe, the trope of exhibitionistic poesis, Tennyson displaces Milton and establishes himself as the focus of his poem.

*On the New Forcers of Conscience:
"Because you have thrown of your Prelate Lord"*

▲ 510. DORIAN, DONALD C. "'On the New Forcers of Conscience,' Line 17." *Modern Language Notes* 56 (1941): 62-64.

Milton's change of "Cropp yee as close as marginall P ____ s eares" (his original version of line 17) to "Clip your Phylacteries though bauke your eares" avoids an allusion to William Prynne and conveys a specific threat against intolerant Presbyterians in the Westminster Assembly. To clip phylacteries (Pentateuchal texts that have come to symbolize hypocrisy) refers to the possibility that these men may be compelled to allow Independent congregations to exist in England. By adding that Parliament will "bauke" their ears, Milton hints that they will be fortunate if they can avoid their own exclusion from the clergy (see entry 515).

▲ 511. SHAWCROSS, JOHN T. "Of Chronology and the Dates of Milton's Translation from Horace and the *New Forcers of Conscience*." *Studies in English Literature, 1500-1900* 3 (1963): 77-84.

References to historical events and individuals in "On the New Forcers of Conscience" suggest the first few months of 1647 to be its most likely date of composition. The adjuring of the civil sword to force consciences in lines 5 and 6 alludes to legislation concerning the repression of heresy and error, matters of much concern to Parliament and the Assembly during the very last months of 1646 and the early months of 1647. To ride England with a classic hierarchy in line 7 refers to members of these same groups who were demanding a Presbyterian organization for the entire nation at about the same time. An early 1647 composition date establishes late December 1646 to February 1647 as the most probable time period for the writing of Sonnet 12.

- ▲ 512. LIEB, MICHAEL. "On the New Forcers of Conscience Under the Long Parliament." In *A Milton Encyclopedia*. 9 vols. Ed. William B. Hunter, Jr. Lewisburg, Pa.: Bucknell Univ. Press, 1978-83, 6:34-35.

While its date of composition and the precise occasion prompting "On the New Forcers of Conscience" have proved elusive, Milton's support of the Independents emerges through his emphasis on force and hire as the two fundamental evils of the Presbyterian party. The poem confidently asserts that Parliament will eliminate episcopal pluralism and synodical hierarchy by exposing Presbyterian hypocrisy and rendering them ultimately incapable of serving the priesthood in any capacity. Through the use of the *sonetto caudato*, or tailed sonnet, Milton expresses his satiric purposes in an unmistakable fashion.

- ▲ 513. BURNET, R. A. L. "Some Echoes of the Genevan Bible in Shakespeare and Milton." *Notes and Queries* 225 (1980): 179-81.

The source for the phrase "Civil Sword" in line 5 of "On the New Forcers of Conscience" may be Leviticus 18.29 as it appears in the Geneva Bible.

- ▲ 514. DUBU, JEAN. "Quelques avatars du sonnet en Angleterre: Milton, Shelley, and Browning." In *Vivante tradition, sources, et racines: Evolution de quelques formes et forces en litterature et civilisation anglaises*. Ed. Olivier Lutaud, Marie-Madeline Martinet, and Roger Lejosne. Paris: Centre d'Histoire des Idées dans les Iles Britanniques, Université de Paris IV, Sorbonne, 1982, 6-14.

"On the New Forcers of Conscience" reveals the polyglot Milton at work drawing not only upon the English sonnet tradition but also the Italian *sonetto caudato* and classical literature. Through a carefully chosen rhyme scheme, Milton makes his prosody convey denunciation and sarcasm. [In French]

- ▲ 515. RIDDEN, GEOFFREY M. "Henry Burton and A Possible Source for Milton's 'Lycidas' and 'On the New Forcers of Conscience.'" *Notes and Queries* 229 (1984): 319-20.

Henry Burton seems a more likely source than William Prynne for Milton's line 17 ("Clip your Phylacteries, though baulk your Ears") of "On the New Forcers of Conscience." Burton, who loses his ears after writing *For God, and the King* (1636), supports freedom of expression in the 1640s, an attitude more in keeping with Milton's plea for toleration than that of Prynne who argued for the suppression of Milton's prose writings (see entry 510).

- ▲ 516. DUBU, JEAN. "Le Sonetto Caudato de Michel-Ange à Milton." In *Le Sonnet à la Renaissance: Des Origines au XVIIe siècle*. Ed. Yvonne Bellen-ger. Paris: Aux Amateurs de Livres, 1988, 115–16.

Milton's "On the New Forcers of Conscience" uses the double refrain of the Italian "tailed sonnet," the *sonetto caudato*, to convey an unmistakable rebuke to his opponents, the Presbyterian divines. The poem's particular prosodic arrangement of two quatrains of enclosing or introverted rhyme followed by two tercets of three successive rhymes is the same one found in Michelangelo's Sonnet 9 to Giovanni da Pistola. [In French]

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